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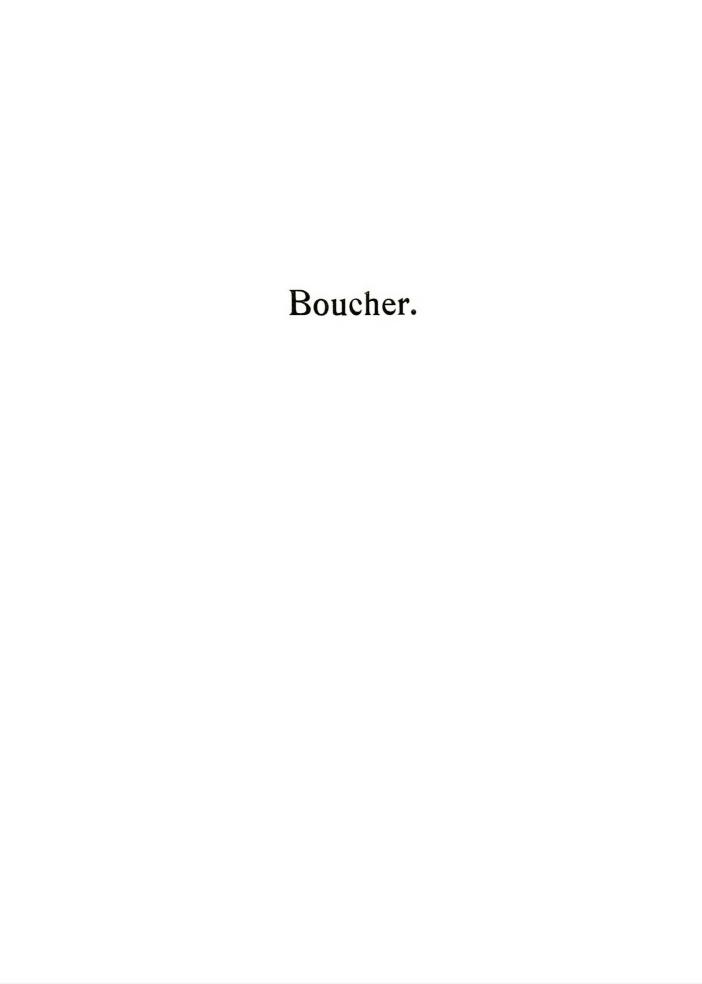
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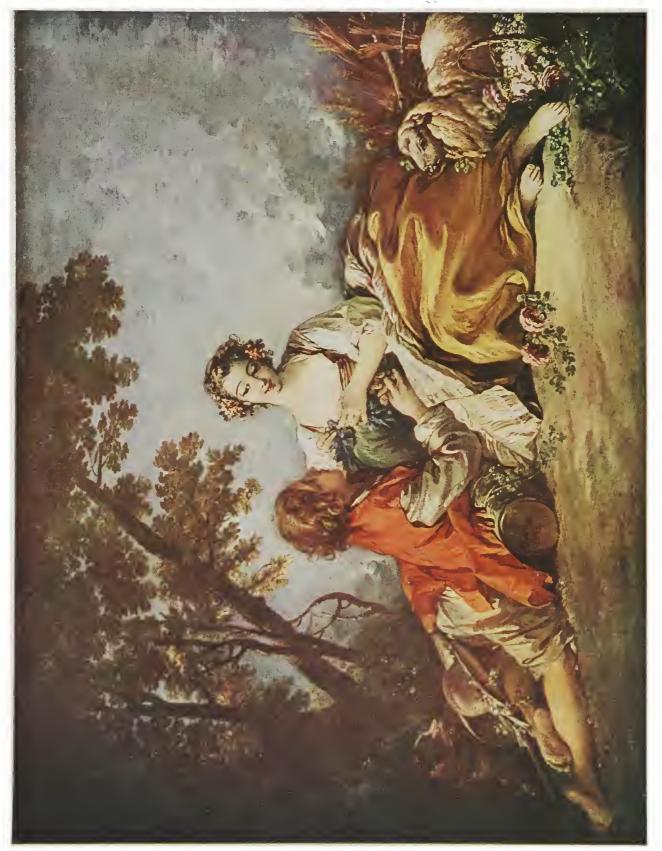






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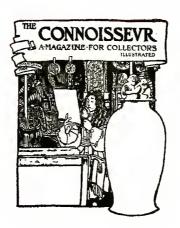
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BOUCHER

The Man, His Times, His Art, and His Significance 1703

Haldane Macfall



LONDON:

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1908



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PORTRAIT OF A YOUNG WOMAN (LOUVRE).

FRANÇOIS BOUCHER.

1790

I.

The simple phrasing of a baptismal certificate in the parish church of Saint-Jean-en-Grève was the first announcement to a formal world, little heeding of it, that, on the 29th day of September in the year of 1703, was born to Paris a man-child christened François Boucher; 'twas a written statement, penned in simple, blunt fashion, recording with bold sincerity the insignificancies of a career, but wholly lacking as to hint that the child was destined to add to the great city's long roll of fame. A gossip tongue or so wagged, no doubt. A Saturday child—therefore, as the old ladies' scandal has it, born to be something of a clever scamp. And he was nothing less.

Thus the significant thing, as often, lay in the midst of the

old women's tattle.

At the making of the certificate, the father, Nicolas Boucher, writes himself down maître peintre, which is somewhat as though one said "foreman painter;" yet it is clear that he was of more solid substance, since, though the boy's mother appears simply as Elizabeth Lemesle—their modest home in the rue de la Verrerie—godfather François Prévost signs as witness, and, in the doing, owns to being huissier aux requêtes du palais—tipstaff to the palace of the King, as one gathers—and godmother Boullenois as being daughter to a procureur au Châtelet de Paris, which savours of some fussy little consequential law-officer about the police-court. However, the father would appear to have been an obscure, honest fellow, given to the trade of art in mediocre fashion enough, designing embroideries, covers for chairs, and the like—"an inferior designer, little favoured by fortune," runs the grim recorded verdict of his polished day.

The child was born into a Paris a-gossip with stirring events. The star of the *Grand Monarque* was setting; Louis XIV. was nearing the end of his long lease of sovereignty. Europe was one vast armed camp. France was bleeding from catastrophe after catastrophe, suffering terrible carnage; her pride about to be lowered still further at every hand. The year of Boucher's birth saw the English admiral Rooke whip Chateau-Renaud off the high seas, destroying the French and Spanish fleets in Vigo bay, and carrying off in treasure from the captured galleons some

seven millions of pieces-of-eight.

The child's first year saw the English troopers of the allconquering Marlborough ride down the Frenchmen at Blenheim, putting an end to the world's long dread of the Invincibility of the French arms—a day that made "Malbrook" a name of fear to

every child throughout France.

The small toddling François' awakening understanding heard of the horror-whispered losses of thirteen thousand Frenchmen on the bloody field of Ramillies; then of Oudenarde; then of Lille. To his six-year-old ears came the dread news of Malplaquet. His seventh year saw Paris essaying the holiday-mood, with bells a-ringing, for the birth of a great-grandson to the old king—a sickly child, that was to succeed him as Louis Quinze. Yet the coming of the little princeling brought the old king luck, for the following year saw the fall from power of Marlborough, which freed the last days of "France" from the terror of his name.

The boy Boucher, for he is now at sturdy twelve that cocks an ear to great events, would hear cackle as to the death of the king in his lonely old age—his son, the Dauphin with the "half-taste for the arts," his grandson, and his grand-daughter all suddenly being cut off before him—would listen to the palace gossip, indeed, is not godfather François Prévost tipstaff there, gossip of the herald of the Court, appearing at the sickly great-grandson's window with the black plume in his hat, to whisper low "The King is dead!" and reappearing immediately afterwards, with white plume in the hat, to cry aloud: "Long live the King!" For the five-year-old sat upon the throne of France as Louis XV.

The youth Boucher grew up to manhood in a France that lay under the Regency of the dissolute and brilliant Orleans. But high politics had little claim upon him; he had one sole ambition—to become an artist.

He was concerned with a far more engrossing event in this year of 1720 than the utter financial chaos of all France which was supreme when he reached this his seventeenth year. Nicolas Boucher, the father, seems to have been an obscure fellow enough; but, unlike mediocrity, to have realised his mediocrity; for, having himself given the lad his schooling with pencil and brush, the honest Nicolas had the astuteness to put his son to the studio of Lemoyne—(Le Moine, Lemoine)— (they spelt airily in those days) a painter of ceiling-pieces and the like—he who covered the ceilings at Versailles with goddesses in the grand manner, and astounding well—a true artist and a great one, and rapidly becoming famous.

Lemoyne, at the height of his career, was a well-chosen, an ideal master for the promising youth. Founding his art upon that of Correggio and Veronese, Lemoyne had rid himself of slavish academic or senile tendencies of imitation of the great Italians, and sounded a marked French note, painting with all a Frenchman's grace. And Boucher, with the astounding gift of rapidly acquiring what he desired to acquire from others, and of rejecting what did not interest him, absorbed direct and at once from Lemoyne's already French utterance that basic grounding in the old masters that it would have taken him years of drudgery to get from the Italian models

which were then the inevitable and only schooling—it would have taken him even more benumbing years to rid from his craftsmanship the cold foreign accent which had been already whittled away from the better part of the Italian genius by Lemoyne.

Boucher is said to have stated that he was but three months with Lemoyne, who "took scant interest in his pupils." If so, he had marvellous gifts of assimilation; for, on the day he left Lemoyne's studio, a youth of seventeen, he stepped out of it a finished artist, a sound and accomplished craftsman, fully equipped with all the trade-secrets and tricks of thumb of his master, and a facile copyist of his handling and manner and style. The testimony of Boucher, an unwontedly generous man in all things, might not seem above suspicion, were it not that he had prodigious application, untiring industry, a passionate love for his work, and a quick and alert mind. He was remarkably free from the hesitancies of the student — daring in experiment — eager in venturing.

Indeed, this young fellow of seventeen took down all that Lemoyne had built up and created, as at a gulp; and on the eve of manhood he so rivalled his master in accomplishment that, for some years after he left Lemoyne's studio, it is dangerous to attribute pictures to the pupil except under the most searching

and clear evidence.

To the end of his days, Boucher held the art of Lemoyne in the highest esteem and reverence, never ceasing from lauding it. In long-after years, when Boucher was at the height of his fame, the owner of a picture by Lemoyne begged Boucher to complete it; only to be met with the solemn reproof: "To me such works are sacred vessels—I should dread to profane them by touching them." At any rate, master and pupil parted with no

grudge or ill-feeling on either side.

On leaving Lemoyne's studio, Boucher went to live with Père Cars, the engraver, who engaged him to design drawings for the plates for his gravers—Père Cars allowing him his food, lodging, and sixty livres (double-florins) a month. Boucher accounted his fortune made. Lemoyne and the Cars were closely connected in their work—Laurent Cars, son of "Père Cars," and an intimate friend of Boucher's, it was who engraved the series of plates after Lemoyne. Lemoyne's brilliant pupil, Boucher, would naturally be recommended to the Cars by the master who, astounded at the painting of a Judgment of Susannah by this youth of seventeen, burst into prophecy of his achieving greatness in the years to come.

H.

THE cheery, gay young artist went at his work at Cars' with all the enthusiasm of youth, and with that energy for work, as for pleasure, that sent him jigging through life at fullest pitch all his days. He blithely threw off anything that was wanted; gave himself no small airs; bringing to whatsoever

he set his hand the same address and charm and invention. Tailpieces to the printed page, frontispieces, vignettes, emblems,
coats-of-arms, freemasons' diplomas, first-communion cards, initial
letters—all were the same to him. Laurent Cars engraved an
alphabet almost completely designed by him. Boucher made
himself known also to the makers of books, and let no chance of
working for them slip by—thus and otherwise, by every means
within his reach, filling a lean purse that was as quickly emptied.

The more important prints were soon given to Boucher to create, and several were signed with his name. Indeed his fertile brain, quick inspiration, and facile hand were given free range from an

early start—and his decorative sense rapidly developed.

In the midst of this busy making of anything that came to his hand, the young fellow was taking part, between whiles, in the competitions for the Academy. He worked with what he could,

how best he could, uncomplaining and cheery always.

About the last day of the last year of his teens, on the 29th of December, 1722, near by in another corner of this same Paris, happened a little, a strange, thing, that was to have a profound effect upon our youth, Boucher—still more upon the handsome twelve-year-old boy who sat upon the throne of France—nay, upon all France herself, from end to end of her. Yet it chanced in simple privacy enough; and no heralds proclaimed it in the streets of No bells were set ringing. There was born to a financial fellow of shady repute, one Poisson, a company-promoting rogue, a little girl-child whom they christened Jeanne-Antoinette Poisson. But, in the cradle of little Jeanne, good and evil fairies flinging a mixed largesse of qualities, her evil or fairy godmother stealthily hid, among the pretty little morsel's skirts, the diadem and sceptre of France—and no doubt set the impish ones a-laughing. they that had the seeing eye of the prophet would have foretold that the girl-child was at no distant day to become a marchioness of France—and no ordinary one, but Marquise de Pompadour, that the world shall know in immortal fame of infamy as thief of a King's will and filcher of his sceptre, as of France's honour.

The youth knows nothing of the girl-child, no hint of this sudden thing flung into the coil of his destiny—cares less; nay, scarce takes much more interest in the boy-king of all France, little realising that one day they must all three come together; but is concerned the rather with the looking-glass and clean-shaving and the latest-cut of dandified coat and the style in coiffing of the hair, for which more interesting fashions he has the taste, if only with the lean art-student's leaner purse to gratify such dandyisms as are in him, or to follow the loose manner of morals that are in the vogue amongst the careless laughing folk of this rollicking Paris of the Regency in which he is springing up to man's estate—and to which,

be it confessed, he is to take kindly enough.

The youth Boucher was living the artist's life, concerned with nothing but art. What cared he for the King or the King for him? Yet for the twelve-year-old Louis of France the web of fate

was weaving patterns not without significance. For it was in the next year of 1723, that even the careless ears of our Boucher heard, where he stood on the edge of manhood, the boy-king declared to be of man's estate—his legal majority, as the lawyers have it, announced to all France—heard also, if as carelessly yet perchance looking up awhile from his colours and brushes and easel, for he is becoming a gossiping Parisian and the streets are full of it, of the sudden deaths of Orleans by stroke of apoplexy, and of his precious minister, the booncompanion of his wild devilments, the infamous Cardinal Dubois—he who had intrigued France into accepting the papal bull Unigenitus that is to make a hell of so many homes throughout this fair France; both dead as the result of their debaucheries.

Of a truth, this year of 1723 held a more tense thrill for the young artist than high or low politics. His dogged efforts to win recognition from the Academy were rewarded at last. Laugh he did at the ungainly title set him for subject. But he straightened his face; set himself to the business with a will; and his solemn effort to achieve the academic in paint with Evilmerodach, fils et successeur de Nabuchodonosor, délivrant Joachim des chaînes dans lesquelles son père le retenait depuis longtemps took the first prize—he won the envied bays of studentship, was carried shoulder high round the Louvre by his boisterous comrades, and deposited at his lodgings, an élève couronné.

The collectors forthwith began to notice the brilliant young fellow. Everyone has a good word for genial, unjealous, warmhearted François Boucher, who is friend to all. Baron de Thiers orders works from him that hold their place "even in his fine collection." But this hot enthusiastic young man needs no paying orders to make him work. He can rub along one way or another. But he paints from sheer joy in the doing, eager only to get the good thing done, and to display the skill of his hand's work for the glory of it. "His studio is his church." He is a born giver—gives himself to his work, to his friends, to his pleasures, to all he does, with both hands. Gives the precious works, upon which he has lavished his whole strength, to his friends free-handedly when done. A worker in marble, one Dorbay, takes advantage of the generosity, furnishes his whole house with large pictures by Boucher—for nothing! A Rape of Europa, of this his Cars period, finds its way into so choice a collection as that of M. Wattelet.

Boucher has won the student's highest prize. He must move on to Fame. Nay, our François even counts fame cheaply enough, seizing eagerly at the occasion of the public street-exhibitions known as the Exposition de la Jeunesse, to make his work more widely known—hanging his pictures on the tapestries and carpets and such like, which, by order of the police, the citizens had to hang out to decorate their houses during the procession of the Fête-Dieu along the Place Dauphin and the Pont-Neuf.

However, these works of his youth hold but a very distant hint of that art which is to make the name of Boucher famous. These

religious pictures, engraved and published in the following year, reveal the young man's small interest in his subjects. As a fact, religious art never caught Boucher's fancy. His interest, in

presence of it, flags.

It was in the year after Boucher entered the house of Père Cars that Watteau died—the eager life of the greatest living artist of France burnt out the afflicted feeble body. So it came that, some four years after, De Julienne, the dead man's friend, seeking to publish his Euvres d'Antoine Watteau, walked into the engraving studio behind Père Cars' shop in the Rue Saint-Jacques, where Boucher was wont to spend much of his time with his friend Laurent; and thereby brought into young Boucher's career an influence that, wedded to his already sound training under Lemoyne, was to lead his achievement to its great goal. De Julienne engaged the young fellow to carry out some 125 of the engravings. The business brought Boucher rare delight. De Julienne gave him 24 livres a day, to the no small contentment of both. Boucher was a facile and prodigious worker; he joyed in this taste; and he learnt just those lessons from the master that were needed to an enhancement of his own art. Above all it had revealed to him that, when his position was secure, when the academic prizes were won, it was to France that a French artist must look for the foundations on which to build—Watteau revealed the spirit of France to him.

Thus, in such varied and many enterprises, turning his wits to embellish all that came to his hand, and in the study of nature and the laws of his art, Boucher spent four fours as élève couronné. The time had come for him to complete his artistic education according to the ideas of the times, an impossible thing to the artist of his day without the Italian tour. He had to think of going to Rome. It was a part of the quaint paradox of the man, a part of the irony of his nature, that he waded through all the formalities only to triumph over them in order to reject them. It were as if he had set himself to prove that he could do the ordinary thing with consummate skill. His individuality and his genius overpowered all pedantry. To Rome, at twenty-five, therefore he decided to go.

The Royal School of élèves protégés was not created until more than twenty years afterwards, when Boucher was at the summit of his great career. He certainly did not go at the King's expense. He as certainly did go to Rome—with Carle Van Loo and his two nephews François and Louis Van Loo—since, in June 1728 we find Wleughels, the director of the Academy at Rome, reporting his arrival there, "an unaffected youth and of marked merit," whom he has been able to "stuff into a little hole of a room presque hors de la maison"—a hospitality sometimes offered to young French and foreign artists.

Of Boucher's doings in Rome, during his stay—whether, as gossip says with much contradiction, his stay was of the shortest, or whether constant illness numbed his wontedly busy brain and hand for work of any kind—little is known. The eager imagination

THE RAPE OF EUROPA (LOUVRE).

		,

is easily made idle by the overwhelming sense of a new place; and the treasures of Italy might well silence for awhile a man whose eyes had so much to feed upon. The spiteful, bitter, but otherwise ill-informed and ill-qualified Du Rozoir vowed, not without hint of gall, that Boucher understood nothing of, and cared less for, the masterpieces of the great Italians—that he voted Raphael "fade" (insipid), Carraccio "gloomy," Michael Angelo "bossu" (contorted).

So far from being an object of derision such as the vile little pedantic mind of Du Rozoir would think him, if Boucher uttered such judgments he is to be admired; he showed an admirable courage and a sincerity far too rare even in such men as our own Reynolds. He displayed a quality that would largely account for his own high achievement—a downright and vigorous will to see for himself, to judge for himself, instead of servilely peering through the spectacles Such judgment would save the world from oceans of cant and stupidity in high places. There is something vastly refreshing in finding a great artist ridding himself of all artistic and intellectual snobbery so—from the very start. To dare to state the faults of the great dead is not to deny them their mighty qualities. And when the frank truth is spoken, though it had been sacrilege to say it until a few years ago, Raphael is "fade" in many ways, his Madonnas do show insipid—Carraccio is gloomy—Michael Angelo is "bossu." There's no getting away from it. Yet there are mighty qualities in their masterpieces that Boucher perhaps felt more keenly than the snobbery-ridden Du Rozoir, if all were known. It does not follow that because an artist has no particular sympathy with an old master, or is uninfluenced by that master, that he denies him power. Were Velazquez or Frans Hals influenced by Michael Angelo or Raphael? Are they the lesser thereby? Are they not in some measure the greater?

It were idle to seek to trace his footsteps during these wander-years of twenty-five to twenty-eight—idle to wonder whether he stood before the Correggios at Parma or the masterpieces of Veronese at Venice. The art of Tiepolo we know he knew, and that he felt its appeal. A poor enough engraving by Jeaurat in 1734 after a picture by Boucher, Paysanne des environs de Ferrare, looks as if he had stayed his feet at Ferrara on the way to Venice. His picture of the Temple of Concord and the road to the Vatican proves that his brush was not as idle as gossip would have it at Rome.

There were two Italian painters who were at that time adjudged to be amongst the greatest masters of the past, with whom the critics of the day rarely lost a chance of comparing Boucher on his return from Rome—it is repeated time and time again—"the facility and grace of Albani" and "the beauty of arrangement and grouping and the large sense of chiaroscuro of Pietro da Cortona." For, mark you, the leading critics, even Diderot whom we shall soon see bitterly assailing him—being indeed as honest a literary man as he was a wretched art-critic—thus hailed Boucher on his

return from Italy as a painter whose art was remarkable for

"vigorous and virile beauty."

Certainly in The Meeting of Rachel and Jacob, the Eliezer et Rebecca, and Jesuit Martyrs in Japan, the fine engravings by Laurent Cars prove the staying of Boucher's feet before the big affairs of Pietro da Cortona, of Benedetto Castiglione, and of Giovanni Lanfranco. And the score of the like religious canvases which the catalogues of sales betray that he painted in Italy or immediately on his return from Italy were no doubt in the same manner. Indeed we shall see much of these influences even in the picture which he is soon to paint of the Marriage of the Children of God with the Children of Men, which marks the end of his Italian period and his entrance into his kingdom, where he set up Venus upon his altar and turned his back on sacred art.

Here, be it remembered, we see Boucher grimly setting aside his own taste, and doggedly making a prodigious and laborious effort, prolific in solemn attempts, to capture the conventional reputation

and standing of the "serious painter."

Besides the by no means useless discipline of this solemn entertainment in the painting of religious themes, to which he addressed his gifts in Italy and on his return from Italy, he won to that repute of an Historical Painter then necessary to his worldly promotion; so that at twenty-eight, on the 24th of November 1731, he was nominated (agréé) to the Academy. He had now but to paint an "historical picture" to take his seat as an Academician.

Now, this date tallies with the end of a three years' study in Italy, when and where, it is likely enough, many of these religious subjects were painted, which, it may be, to-day hang under other names, unknown and little suspected, perhaps as well for Boucher's fame. Of a truth, the threadbare religious subject made small appeal to him, as to his generation turning their backs upon the orthodoxies. They at least gave the professors of art, with dandruff on collar, standards whereby to judge him against the past. They served their turn. The sad part of the business is not that Boucher painted them, but that the very critics who hailed this work with frantic eulogies assailed the master-work of his hands when he turned his great gifts to its creation.

III.

On the edge of his thirties, in the full vigour of early manhood, back in his beloved Paris, warmed by the atmosphere of the city that is all the world to a Parisian, amongst friends, thrilled by the pleasures and gaiety of the jigging life about him, his fingers on the pulse of his age, having done his drudge-work and won his call to the Academy, he winked a shrewd eye at the gang of them and gave rein to the original genius that was in him.

He saw that however much his solemn make-believes, seen through the spectacles of the old Italian masters of a dead day,

might rouse the praise of bookish men or of solemn academicians or of the critic steeped in formal traditions or of the moralistthinkers of the day, his public were not tumbling over each other to possess themselves of pictures from the old Testament, even when painted in the methods of the latest fashion. Boucher had no itch to preach to his age. He was a part of that age, concerned as little with the deeds of the past as with the threat of the future. He was, like all except such as were morosely inarticulate in the France of his day, enamoured of the gaiety of life. And having won to his goal, with a shrug at the taste of that tradition that had elected him to the Academy and forced upon him infinite travail in achieving the fantastic foreign thing, he straightway turned his back upon the Old Book which he had been dipping into, with a wry mouth the while, and betook himself to worship in the temple where the Graces stood upon a flower-decked altar. The Italians had set their mistresses upon the altar of their pious faith to paint the Mother of God; Boucher set a goddess upon his altar to be his The smug Madonna of the Italians gave place to a Frenchified Venus. In 1732, in his twenty-ninth year, he gave to the world his Marriage of the Children of God with the Children of Men, where Venus is the avowed object of his adoration. caused a considerable stir; and added greatly to his reputation.

The Venus commanding arms from Vulcan for Æneas, the Birth of Adonis, and the Death of Adonis, of this same period, are strongly under the influence of Lemoyne still; but we have already in the Venus piece that rosy touch upon the flesh of the female figures which is a surer sign-manual of Boucher's than his written name

The Birth and the Death of Adonis, in the neglect that fell upon Boucher's art during and after the scuffle and wild confusion of the French Revolution, lost their pedigree, and for long hung side by side in Paris under the name of Lemoyne, in spite of the engravings after them, until, on being cleaned of the dark dirt of the years, in 1860, Boucher's initials were found upon the fallen pitcher in the Birth of Adonis, and the engravings by Aubert and Scotin, and a catalogue of the time, convinced the doubters.

Unfortunately the Salon was closed from 1704 to 1737; the works of Boucher of this period are by consequence difficult to place. We know that from henceforth, devoting himself to the service of Venus, he painted more than once the incident of her interview with Vulcan.

Boucher came to her service rid of all prentice essayings in craftsmanship; he found in his subject a goddess to whom he could whole-heartedly devote great and rare powers of artistry. And, from the day he entered into her court, his sensitive genius and his pleasure-loving nature were a mirror in which he revealed to the world an exquisite appreciation of the beauty of woman. He painted the flesh of her dainty body with a radiant delight and a rare sense of form such as France had never before seen or uttered. He remains to-day the first painter of the subtle, delicate and

elusive thing that is femininity. He caught her allure and her fragrance and her charm as he caught the fragrance and charm of infants and flowers; he set the statement of these exquisite things upon canvas as they have never been uttered; and he achieved it with a will and a consummate skill which showed that his genius had found at last its true path for his wayfaring and adventure in life.

He took, without questioning, the subjects that were in the air, the dandified phrases and the sketchy classical allusions that were in men's mouths, and flung from superficial lips in the fashion of the day; but he dug up no ancient ruins to find the foundations of ancient lore, nor burnt the midnight oil in deep research amongst ancient thought; he employed conventional traditions to his own ends, giving expression through them to the ideas that held the eye of the times, breathing into the dead bones of the old gods and goddesses whom the solemn old Academicians were bringing forth still-born after infinite travail, the live spirit and light atmosphere of his own times which prevent one from mistaking them ever for

anything but the statement of eighteenth-century France.

The verdict of his own generation was that Boucher was born sensitive to the spirit of his day, amiable, and pleasure-loving. And his life and career scarce refute the verdict. But these attributes are superficial gossip-talk of obvious things; and alone had not enabled him in any way to make his wide reputation. For, make no mistake about it, Boucher is one of the greatest decorative painters in all time. The whole of his life, from that early day of his childhood that his father put the pencil into his small hands. until that day when death filched it from his numb fingers, as he sat in the early hours of daylight at work upon his last masterpiece, he set himself with equal devotion to work and to play. And from the years when the eagerness of youth jigged in his blood, and the man, and the instincts of man, took possession of him, until the end, when death took him, he worked often twelve hours a day, unsoured, and without losing his blitheness of heart, or exhausting his vivid imagination, or belabouring his inventiveness, or weakening the desires of his gadding spirit. Out of his dogged toil he made the pleasant means to satisfy the gratification of his tastes; the gratification of his tastes created in return the blithe subjects which are the foundation of his chief achievement. They fulfilled each other, his toil and his play—he made of his industry a vast pleasure. of his pleasure as vast an industry. Out of each the other was reborn; recreating the one the other. A man's art is the revelation of his soul's appetites, the confession of what he has felt most intensely, set his heart upon most keenly. And Boucher, in uttering himself, uttered his age. He loved his day, and was content to love it. He came to his workmanship with the swift skill and hand of the masters; and he played as he toiled, scarce knowing which was play and which toil, reckless of the eternities.

The story of his love affairs makes no romantic reading—commonplace ecstasies with nameless frail women, wherein neither



PASTORAL SUBJECT (LOUVRF)

the man's head nor heart were once greatly touched. But, whatever his frailties, it stands to his repute that no woman ever owed her fall to him. His weaknesses were the most human of all.

However, hard as he lived and played or rioted or worked, Boucher snatched a few moments from this his thirtieth year to get himself married. Marriage, it is true, did not turn Boucher to unmitigated faithfulness. His thirty years of manhood were taken with the charms of the pretty little seventeen-year-old Parisian, Marie-Jeanne Buseau; and he married her for love of her, certainly not for great possessions, on the 21st of April in 1733, at the church of Saint-Roch—worthy old father Nicolas Boucher stepping out of the mists of oblivion for a few brief minutes again to sign the register, and forthwith stepping back into the fog of eternal silence again.

The young couple settled down, for the next ten years, in the rue Saint-Thomas-du-Louvre, near the hotel (town-house) of the

Longuevilles. Here Boucher, then, lived his thirties.

There is, in a private collection at Bordeaux, a pastel portrait of Madame Boucher, by the famous Latour-it was shown at the Salon which we are to see opening its doors again in 1737. A blonde beauty with blue eyes of an infinite tenderness, and a roguish smile. She wears a white satin dress, cut low, her neck daintily befrilled in the mode; she plays with a closed fan in pretty fingers that peep out of mittens of white lace. In 1761, when she was 45, Roslin painted the dainty creature whom even Diderot, the man of growls, confesses to be "always beautiful;" indeed the celebrated beauty is said to have been dowered with a dainty form withal, which was of greatest service to Boucher in his painting of goddesses—the indiscretion is more than gossip's whisper, for we find Boucher, on consulting his friend Bachaumont as to what subjects he shall choose for a series of pictures which he is commissioned to design in illustration of the fable of Psyche, receiving the advice: "Read and read again the Psyche of La Fontaine, and above all things study well Madame Boucher.'

These Psyche pieces run much to the "altogether."

Boucher, from all gossip account—and the tattling tongue wagged more than a little profanely those days—did not for long study Madame Boucher only; but the lady consoled herself airily enough, and strife was avoided. It was an excuse for seeing her and being with her, that her lover, the Count de Tessin, Sweden's Ambassador to France, commissioned Boucher to do the illustrations for the fairy tale of Acajou, which, dull and insipid though they be, show the influence of Watteau.

Faithful or frail, Boucher's pretty wife, like most artists' wives of her century, herself worked in his studio, copying in miniature several of the master's pictures; indeed the signature of Jeanne

Boucher is known to us upon a fine etching.

Even marriage did not stay Boucher's hand from the feverish pursuit of his art. Two years were flown by since he had been nominated for the Academy; it was now time to present the necessary "historic painting" before taking his seat. He decided, his marriage over, to take in this his thirtieth year the title of Academician with Rinaldo and Armida, now at the Louvre. This was just the "historic painter" style for a passport into the doors of the Academy. Diderot praised it. It was exactly this part of his necessities for Academic favour which, once secure in his seat, Boucher forthwith flung into his discarded bag of tricks and tossed out of his studio; and which, being forthwith vanished from his achievement, Diderot ever afterwards so bitterly craved and regretted. But even here the real Boucher stands revealed—cupids peep round draperies and curtains which have been filched from the Italians, and which drape the pompous would-be Ionic columns; nor did this blonde coquettish French Armida know any ancient tongue.

The Sleeping Venus (engraved by Aubert in 1735) is of this

time, and redolent still of Lemoyne.

His election to the Academy, and the noising abroad of the enthusiastic praise poured forth upon the Rinaldo and Armida, brought Boucher's name prominently before the King; for, immediately in the following year, he received his first order from the Court whose painter he was to become. He was commanded to replace with gayer decorations the paintings in the chamber of the Queen, which had become blackened and made the apartment sombre and sad. Boucher set to work upon the four pretty grisailles, Charity, Abundance, Fidelity and Prudence, still to be seen.

With his tendency ever to cull the flowers only from everything that came into his vision, his quickness to see the general pleasing effect of a thing, and his vivid trick of evolving forms and seizing them flying, Boucher was the destined painter of a Court which had begun to find even the art of Oppenord "too severe"! and was

adopting the rococo of Meissonnier.

But neither the honours of the Academy nor the favour of the King kept Boucher from the booksellers' shops. At the end of 1734 appeared his illustrations to the Œuvres de Molière, of which his thirty three plates, engraved by Laurent Cars, are excellent. Boucher dealt with Molière as freely as with the gods and goddesses of ancient mythology—everything is in the latest fashion, furniture, decoration, the people that tread the stage. The spirit is of his own graceful day, the pomp of Molière's years is flown. The elegance of Watteau is over all—indeed, some of the plates such as Le Médecin malgré Lui are very Watteau.

IV.

Chardin, with superb gifts of the first rank, and others with him, were about this time bringing the Homely into the vogue. Aveline's engraving of La Belle Cuisinière published a year or two after Boucher is firmly seated in the Academy, proves Boucher's essaying to be in the fashion. Such work showed him but moderately equipped for the detailed

precision and the accuracy of realism, wedded to the Dutch sense of interior atmosphere, requisite for painting still-life. Boucher always lacked a grip upon "character"—he did not concern himself with it. But even here we have that right sense of arrangement, of grouping, that made for style. Yet, already, the pots and pans take on a certain charm that was to develop the sneer about his very broomsticks looking as though they called for pompons and ribbons. He is more concerned with the accident of kissing in a kitchen than with the kitchen's normal habit. He cannot go into the scullery without dragging Venus in by the skirts. He has not the heart to show a kitchen-wench as honest house-drudge. He must give her the romance of an intrigue. Its pendant, La Belle Villageoise was engraved by Aveline in 1738.

Boucher, Royal Academician, put on no airs; he took up the graver of the copyist again for a Book of studies after Bloemaert issued in the June of 1735. However, these were but busy asides; he was not neglecting his easel. The Academy decided upon a display to test the achievement of its own members on the occasion of an election to its staff; and ordered that, on Saturday the 2nd of July of this 1735, each of the candidates should show a work done or finished during the year. Boucher did not fail to thrust himself into the ranks of the competitors, sending four little pictures of the Four Seasons, represented by little fauns and infants; and was elected, with Carle Van Loo and Natoire, to be deputy

professor.

Boucher's brain was very productive. He designed the four celebrated satiric vignettes of Religion and the Virtues over views of Paris for the *Bréviaire de Paris* of 1736 He was working all the while steadily for the booksellers; one work succeeds another

with facile rapidity.

But there appeared about this time two prints, L'Amour Moissonneur (Love, the Harvester) and L'Amour Oiseleur (Love, the Bird-snarer), finely engraved by Lépicié, from two paintings by Boucher in the Derbois collection, which mark an epoch in his career. Five years later (1741) Fessard engraved the other two, "L'Amour Vendangeur" (Love, the Vintager), and L'Amour Nageur" (Love, the Swimmer).

This was the first flight of that host of Cupids which flew into Boucher's studio and frolicked onto his canvases, and joined the following of Venus—peeping over clouds, over waves, round curtains; being brought forth, said a spiteful One of the Pen, with

an abundance worthy of a "bastard Rubens."

Huquier published no less than six books of them: Livres de groupes d'enfants as The Elements, The Seasons, Génies des Arts. The Four Elements engraved by Daullé and dedicated to Count de Bruhl, are probably of this period. It must be confessed that, save perhaps for Lépicié, his engravers, fine as some of them were, often did scant justice to Boucher's painting of infants—for he painted their rounded limbs, their jolly fat gracefulness, their lusty life, their beautiful awkwardnesses, their vivacity, their naïve

surprise of life, their infant character, as they had never been

painted before, and have never been painted since.

Huquier also publishes in this thirty-third year of the artist, an engraving of an upright *Pastoral* and of a *Shepherd and Shepherdess* conversing, with animals, and in a pleasant landscape, from paintings by Boucher, which were his first essays in the style that he created.

He met at Huquier's, and grew intimate with, Meissonnier the creator of Rococo, who in May of this year, 1736, stood godfather to Boucher's firstborn son.

Before the year was out, appeared his Cries of Paris, engraved by Ravenet and Le Bas. These "studies taken from the low classes," like his homely pieces of the life of the people, betray Boucher's limitations in the presence of realism. He here essayed to utter the truth of the everyday things that he saw; but he could not see the deeper significances of life—as always, his brush could not refrain from making elegance and dandified manners peep out from behind the milkmaid's skirts or the coal-heaver's fustian. His delicate and sensitive nose flinched from the gutter. Of the sordid and miserable accent of the life of the people, the weariness of the toil of the drudges, the dignity of their strenuous labour, he refused to know or hear a syllable or see a hint. From the tragic he turned away to the dance of life, to the flowers and the dandified make-believes. He looked down at the "low class" from his high window; and he drew the daintier morsels amongst them whilst they were young or picturesque, as he fancied they ought to be, whose musical street-cries came floating up to him on the blithe air of a fine morning.

But there was about to chance a more fateful thing for Boucher's

future in this same 33rd year of his life.

A series of prints were announced in illustration of Don Quixote by several artists. Boucher led off with Sancho pursued by the servants of the Duke. This design of Boucher's was to have far-reaching results.

The Gobelins tapestry-factories had been occupied with Don Quixote since 1723; and the subject had rapidly become popular.

Boucher henceforth was to play an important part in the history

of the world-famed French tapestry-looms.

Oudry had been called by letters patent of the 23rd of March, 1734, after the dismissal of Antoine Méron for embezzlement, to conduct the Beauvais factories, together with Bernier, an alderman of Paris, on a lease of twenty years. Oudry at once set himself to get good copyists at work upon the looms, and to furnish them with good designs, of which he composed a number himself. He now called Boucher to his aid, whose original and fresh style, colour, and arrangements, greatly increased the reputation and the product of the famous looms. Amongst the several large paintings that he now produced with astounding rapidity, was the celebrated Bacchus and Ariadne at the Royal Palace of Turin. He was also soon designing pieces of furniture and screens.



These designs of Boucher's (whether they contain the decorative balance of a great painter that is subtly felt in fine pictorial design, or whether with the central motive vignetted off into fantastic framing of palms, draperies, and the like, more frankly decorative in intention) mark a great gulf between the taste and style of the sixteen and seventeen hundreds. Louis Quatorze caused his campaigns to be represented; all must be in the heroic strain—for Louis Quinze it was the Chase and Love and Pleasant Prospects. Boucher painted for this series the Tiger Hunt (engraved by Flippart), and the Crocodile Hunt (engraved by Molès), both for the "Little Apartments" that the King had had constructed in the roof of the Palace in which to rest sometimes after his return from hunting—those "Little Apartments" that were to become the scene of his orgies and intrigues, his favourite abiding place.

In 1737, Boucher probably painted for the Beauvais looms the Fountain of Love and La Bonne Aventure, upright pastorals that foreshadow his well-known pastoral style to come. But they do not seem to have gone to the Beauvais factories; and not until

later to have served as the models at Gobelins.

Huquier published at this time the Jeux d'enfants, which contained amongst other charming designs the Balançoire, some infants on a see-saw, that look as if they had been intended for tapestry also.

It was in the midst of these triumphs that news came to Boucher which gave him a profound shock. His old master Lemoyne, who had begun the ceilings at Versailles the previous year, broke down from incessant toil and prodigious overwork in order to fulfil engagements, and took his life with his own hands in June 1737.

The 7th of July saw three pictures by Boucher "faites pour le Roy;" and at the Salon which opened its doors on the 18th of August for the first time since Boucher's infancy, he had four pictures of rural subjects, and "two ovals, the Four Seasons, for the King."

This Salon of 1737 was an artistic event for all France, and a new thing for Boucher and his generation. Old Rigaud, near upon eighty, shuffling through the great rooms at the Louvre, might well blink at the distance travelled by French Art since the beginning of the century, as he held forth, we may be sure not without irony, to the younger Academicians concerning the last Salon of 1704, thirty-three years gone by. Blink he well might; for the Art he knew was vanished—he stood lost, stammering, bewildered in a A new generation had been born, grown up, and was new world. in possession. Taste was wholly changed. The grand manner, the severe mock-heroics, and the solemn pemposity that had built up the majesty of the France of Louis Quatorze were flown; and the Agreeable Elegance and the Pleasant Make-Believe of Louis Ouinze reigned in their stead. The imposing reception-room had given place to the dainty boudour. Light chatter, gay banter, quick wit, and the airy repartee had usurped the stilted splendours of a consequential age. France, fatigued with the strain of the eternal pose of the grand manner, freely unbent and sought relaxation in an elaborate etiquette of joyousness and amusement. The making of love was more pleasant pastime than the making of war. Gallantry and gaiety became the supreme objects for which to live—for which to die.

The grand manner and mock-heroic splendour of Louis Quatorze had not exactly made for truth in art—its severities had been the splendid lie of a stately strut. Literature and the arts had echoed the splendour of the lie; and with such solemnity and pomp as to give the lie something of majestic utterance. The man of the world, the hero, the very rogues (and the one had more than a little of the other) had lived in a stiffly brocaded, heavily bewigged, and ponderous etiquette. Speech wore formal tinsel. A sigh was calculated as though gowned in broideries. An oath a measured masterpiece. So the real blithe France had disguised herself in heavy stuffs—putting on the whalebone busks and hoops of a stilted dignity, posing in an atmosphere of the sublime. Europe, by consequence, vied in a make-believe majesty that became an artistic reality. Europe essayed to believe herself a gorgeous prig-and became one. Nay; did not France's ranked battalions, going into battle, almost quarrel with the enemy that he did not fire first, France saluting? It was all very wonderful.

Louis Quatorze, nicknamed "the great," being gone—France threw off her stiff whalebone corsets of pomposity from her; breathed freely again, and in the intoxication of being able to smile gracefully and laugh without loss of dignity and be prettily blithe and gay again, came near to flinging most of the rest of her apparel from her, and walking naked. As it was, she showed more than a demure ankle. But at least she became humanif naughtily human. Born in the pompous cradle of the grand siècle of Louis Quatorze, the young bloods of Louis Quinze could not wholly rid themselves of the grand manner; but they put prigdom from them to the best of their will, and strutted down their picturesque century breathing an air of easy elegance, set up a dainty pagan goddess for their worship, and became amiable and gracious—with charm as their aim, and love of frail women as the constant pursuit of their inconstant minds. . . . At once the stage saw the scene-shifters put on a new drama; the poets stained their fingers with rose-coloured inks; verse got a-tripping to a livelier measure; prose was uttered to a lighter rhythm; painting and sculpture blossoms into blitheness; the bloods burst into jocund frivolous song; the house and its furnishments showed more cosy splendours and took on more gracious lines. France became a coquette, seeking only pretty flowerstrewn ways to tread, and giving herself to dalliance—her patchbox and her powder-puff and her fan a serious part of her unseriousness—her manhood's aim now to be a pretty fellow. Vive le joli!

BOUCHER has arrived. He is in the vogue. The Court has taken him up. Also the collectors. He has in the three years from his election to the Academy to the opening of his first Salon, created a new and original style — the pastoral, the cupid-pieces, the Venus-pieces. He has created also a new style in tapestry.

Boucher's true province was that of a great decorative-painter; and he has come into his kingdom. We should judge his pictures as though they stood where he designed that they should hang—as part of a general scheme in a room—in the frames that he designed—and in their right surroundings. But just as the Italian masterpieces, torn from the churches for which they were painted, and placed in a modern dining-room, are but a precious curiosity, wholly out of place and all awry and uncomfortable, so Boucher also, though he suffers less thereby, does not show to fullest advantage in the raucous huddle of a public gallery. In the Hotel de Soubise, once the stately town mansion of the Prince of Soubise, now the Musée des Archives Nationales, you may at least see a few works as Boucher designed and framed and placed them.

This palace the Prince of Soubise had had built on the site of the old palace of the Hotel de Guise, a building raised to be worthy of his fortune and his rank, by Lemaire. Brunetti and Bofrand having the care of the interior decorations, commissioned the artists, Boucher, Parrocel, Natoire, Tremolières, Carle Van Loo and Restout, to paint important pieces for its adornment. Of the seven straightway painted by Boucher, as was his prompt energetic habit—for the larger the canvases required and the larger the number of them the more rapidly his eager wits bent themselves to the completing of them, five are still in position.

The superb The Three Graces putting Love in Chains, shown at the Salon of 1738, has unfortunately gone black—a rare mishap in Boucher's work—but, luckily, the Morny collection had a replica painted by Boucher the following year. The Education of Love by Mercury, an over-door, has something of academic coldness in it, and suffers from Boucher's habitual lack of "character" in the male. The Pastoral of the Bird-snarer and the Shepherdess, called La Cage, is a very beautiful over-door, in which Bird-snarer and Shepherdess have descended out of the Royal Palaces to play their parts. The Pastoral of the Shepherd placing a rose in the powdered hair of a Shepherdess by the foot of a fountain, has already great decorative qualities that place Boucher in the front rank of his age. The Venus s'appuyant sur Cupidon pour entrér au bain en descendant de son char, shown at the Salon of 1738, is a beautiful canvas which displays Boucher's art rid of all influences. The Aurora and Cephalus shown at the Salon of 1739, of which the Museum at Nancy has a variant, was found in an attic at the Soubise awaiting its placing in position.

Boucher seems, about this time, to have played with pastel, probably turned to it through his intimate friendship with La Tour, who showed, in this year of 1737, his portrait of Madame Boucher.

But none of these essayings in other methods ever drew him from his painting—he showed at the Salon of 1739 a picture 14 feet by 10 feet high of Psyche led by Zephyr into the Palace of Love, and shortly afterwards we find Parizean engraving Psyche refusing divine honours, designed for the looms at Beauvais. These large pictures for the Beauvais tapestries developed still further Boucher's innate sense of landscape, evident in his earliest work. His figures never over-ride his landscape; his landscape never overpowers his figures. The poise is exact and just. himself laid great stress upon landscape we see from his earnest and repeated counsels to his pupils, and in his constant deploring of the lack of the art in France. It is true that in landscape Boucher did not wholly get away from convention; but he came astoundingly nearer to nature than was the habit of his time. Indeed, for one frankly unconcerned with the rude realities of life, and given over to glossing her ruder moods, his landscape is marvellously true.

In 1740 he sent to the Salon his Landscape with a Mill. Landscapes, dated 1741 and 1745, prove his serious attitude to the subject. In 1741 his Forest and The Mill were hung at the Salon, at the display of which in 1742 appeared the Hamlet of Issé, an important canvas, which was afterwards to be enlarged for the Opera. He published his Landscapes designed after nature, engraved by Basan and Chedel; Views in the neighbourhood of Beauvais in 1744, and Views in the neighbourhood of Charenton in 1747, engraved by Le Bas—and Views of Fronville engraved by W. Ryland.

Yet, even in the presence of nature, seeking to set down the thing before him, his eyes ever select that which is of decorative effect. He sees only what he has come to see. He puts his mood into nature; does not seek to steal nature's mood from her and make her reveal herself to him.

The vogue for the lacquers and porcelain of China was in full career; and Boucher was never deaf to a vogue. For the catalogue of one of the principal merchants of Oriental wares, one Gersaint, a personal friend, Boucher designed a frontispiece, and in 1740 a pretty A la Pagoda. To get playing with a thing, for Boucher, easily meant launching himself into full career upon it. So we find in this same year, Huquier publishing a Book of Six Plates, the Five Senses, representing divers Chinese pastimes, designed by F. Boucher. These were the beginning of the tedious chinoiseriés on which he frittered away some of his precious years and wasted great gifts. He designed several more books which, unfortunately, were "favourably received by the public." At the Salon of 1742 he showed eight Sketches of Chinese subjects, to be carried out at Beauvais in silk and wool—the well-known pictures now at



BERGÈRE AUX FLEURS (LOUVRE).

Besançon. Three other chinoiseries as models for tapestries are also known.

Midst this outpouring of chinoiseries, book illustrations, tapestry designs, landscapes, models for the gilt bronze decorations of porcelain vases, sketches for sculptures, the designing of elaborate and beautiful frames for his pictures, schemes for the arrangement of the rooms in which they hung, and the like manifold activities, he managed to paint a masterpiece, the great picture of the goddess at whose shrine he laid the best offerings of his versatile genius—the Birth of Venus, sometimes called Triumph of Galatea," which the Swedish Ambassador, our worthy wife-hunter Count de Tessin, bought for 1000 livres at the Salon of 1740, and which now hangs at Stockholm.

The removal of the Cabinet des Médailles, from Versailles to Paris, brought work for the King's Library to the artists, Boucher having to paint four "panels"—Epic Poetry signed and dated 1741; History, 1742; and the Eloquence and Astromony shown at the Salon of 1746 before being set up in place. Boucher seems to have had to dun the Director-General of Buildings pretty hard for the money.

It was on the 15th of the April of this year, 1742, that, on the vacancy caused by the death of Martin, the Royal favour was marked by the grant of a pension of 400 livres to Boucher, with a promise of early favours to follow. Two years afterwards this pension was increased to 600 livres (dollars).

To the Salon of 1742 Boucher sent the exquisite canvas of Diana leaving the bath with one of her companions, now at the Louvre, and engraved by Hedouin, (not to be mistaken for the later, Diana Returning from the Chase engraved by Duflos)—a Leda, probably the picture at Stockholm—a Landscape from the Fable of Frère Luce—a Landscape in the neighbourhood of Beauvais—the eight Chinoiseries from the Beauvais looms now at Besançon—and, as we have seen, the landscape the Hamlet of Issé.

This Hamlet of Issé was to be enlarged for the Opera. French armies might war and be broken in war; Paris had to have her Opera—and Boucher was a Parisian of Parisians. This Hameau d'Issé shows him to be on the staff of the Opera as "decorator," to which office he did not disdain to return in after years when First Painter to the King. Boucher took his place at the Opera until July 1748, presiding in 1743 over the scenery and costumes of the ballet Indes galantes, in 1746 over those of of Persée and in the ballet Athys wherein he had a huge success with his "fountains and jets of water and lighting and waterfalls, his columns and his rocks."

To this year belongs his painting of the Vie champêtre engraved by Elise Lépicié; and the Country Fair engraved by Cochin.

BOUCHER is forty. He has entered into his kingdom. The ten years of his forties are to be one long triumph. He produces masterpiece after masterpiece. His art has caught the taste of the day. He is at the height of his powers. He had done great things before; he was to do many afterwards; but during these ten years he is to send forth vivid and glowing creations of sustained power and originality.

We have a picture of him as he was, in the flesh, at this time. The pastel portrait of him at the Louvre by Lundberg (that artist's election-piece on taking his seat at the Academy in this year), shows us a gay, somewhat dissipated devil-may-care dandy of a man, handsomely dressed, smiling out of his careless day.

In his art, in the gossip of him, there is a strange aloofness of the man from the high dramatic incidents of his day. His art breathes the spirit of the butterfly social life of the time only.

Old Cardinal Fleury dead, the French armies flung back from Austria—what remained of them—it was in this, our Boucher's fortieth year, that Louis Quinze, acting upon an impulse to be like his great-grandfather the Grand Monarque, became King by act. But he had small genius for the business. He was the plaything of his ministers, a set of vile, quarrelling, jealous and greedy rogues, He fell into the habit, henceforth, of ruling France from behind Two sisters of the noble and historic house of de Nesle petticoats. had yielded to his gadding desires, and it is whispered a third also. A fourth, the youngest, now became his mistress—and in this year he created her Duchess of Chateauroux. Shamed by the defeat of Dettingen, she roused him to martial ambition; and he placed himself at the head of the army—strutted it through Flanders as conqueror, when the small-pox fell upon him at Italy, and sent Chateauroux packing. He returned to France on his recovery, to be hailed as a Cæsar, and christened "Well-Beloved" by the populace of Paris, a few weeks before Chateauroux, reconciled to him, suddenly died.

So far, all this for Boucher, as for us, was little but scandal. Yet out of the whirl of things his fortune was ripening. Of the disastrous defeats at Prague and Dettingen we find no hint in Boucher's work of this year, but rather the indifference of the gay

world of Paris to all else but Venus and jollity.

He moves into new and better quarters in the rue de Grenelle-Saint-Honoré, opposite to the rue des Deux-Ecus, where he lived for the next five years (until 1749). But his eyes were now steadily fixed upon a studio and apartments at the old Palace of the Louvre—though, spite of hard intriguing by his friends to get them for him, he failed in his attempts for some time, making in fact another move before he was enabled to reach his longed-for goal.

At the Salon of this year, he showed his upright oval canvas of The Birth of Venus, and its pendant Venus leaving the Bath; the Muse Clio, engraved by Daullé, and its pendant Muse Melpomene;

and three Landscapes. In this same year he painted and signed the beautiful Pastoral at the Louvre known as *The Sleeping Shepherdess*; and the other two famous Pastorals at the Louvre, *The Nest* and *The Shepherd and Shepherdesses*, are of this period. All three belong to his finest achievement.

Of the many paintings of Venus that were sent forth from Boucher's studio in these, his great years, it is not easy to give the entire list, for his prolific hand and brain were producing abundant and beautiful canvases of the first importance in her honour.

The growing taste amongst collectors for the homely realistic Art of the Dutch masters probably drew Boucher to their exquisite paintings of interiors; and, having signed the Marriage of Love and Psyche in 1744, he painted the Déjeuner which Lépicié's engraving has made well known, showing a family at breakfast in a well-to-do French room of the period. This was followed by a series of illustrations to La Fontaine, by the Magnifique, and by the Calandrier des Viellards and the Amorous Courtesan, both engraved by Larmessin.

The Femme Couchée, painted in 1745, shows the naughty character of Boucher's famous model, "la petite Morphil," far from treated with reticence—this girl, Murphy, of Irish extraction, was to figure in the life of the King and of the Pompadour in the years close at hand; and to become the jest of the town and the subject of ribald songs. She was sister to the Academy model, to whose reversion she was entitled.

To the Salon of this same year, Boucher sent "several studies under the same number." This was a new thing. Artists until this time had never attached any value to studies and sketches for their works. Success y as instant and loud.

Towards the end of 1745, the Swedish ambassador, Count de Tessin, about to leave Paris, commissioned him to paint four pictures, to be finished by the March following—Morning, Mid-day, Evening and Night. Of these the Morning, painted in the following year (1746), and now at Stockholm where it is known as The Toilet (engraved by Gaillard as La Marchande de Modes) alone seems to have been carried out according to the scheme written down by the ambassador's secretary. The three other pictures were modified by Boucher, for we at least have the engravings by Petit after pictures of three half-lengths of women, entitled Le Matin, Le Midi, and Le Soir, of more or less similar ideas. We learn from the correspondence that it was Boucher's habit to be paid on delivery of each picture, and that for each of the original paintings for de Tessin he was to receive 600 livres.

In a document of the Director General of Buildings of the year 1745 is a "List of the Best Painters," in which Boucher is marked down for distinction as "an historic painter, living in the rue de Grenelle-Saint-Honoré, opposite the rue des Deux-Ecus, pupil of Lemoyne, excelling also in landscape, grotesques and ornaments in the manner of Watteau; and equally skilled in painting flowers, fruit, animals, architecture, and subjects of gallantry and fashion."

Yet consider awhile, wonderfully as his art in its subtle way suggests the spirit of his times, how strangely aloof it is from the vast doings of these days—as aloof from high politics as from the solemn realities. Think how in this year of 1745 France is racked with significancies!

Boucher hears—cannot surely help but hear—a strange, a mighty scandal, that is to mean vast things to all France, and not least of all to Boucher.

A young bride has been for some time the talk of the rich merchant class of Paris—that class that has steadily come to possess near upon all France. A remarkable young woman, her beauty, her lively wit, her brilliant talents are the gossip of Her very name is charming—Madame Lenormant d'Etioles—trips like song of nightingale upon the tongue. Who was she? Whence comes she? Well; we have been at her birth—it is our once Jeanne Poisson—Jane Fish. How the ribald songs of the Paris gutters, set to it by spiteful witty old Maurepas, are going to thrash that jest of Jane Fish to ribands! Daughter of a scandalous financial fellow who had fingered the commissariat monies in an ugly fashion to his own ends—who had indeed been banished for the nasty business, and was in truth in banishment when Jane popped into the world. At least he was husband to Jane's mother, herself no better than she should be-and the wags winked knowingly, jerking a thumb at the dandified fine fellow, Monsieur Lenormant de Tournehem, who had been the favoured one during the enforced travels of Monsieur Poisson. As a fact Lenormant de Tournehem takes astounding interest in the child, gives her good schooling, pays handsomely for the teaching of all the accomplishments by the greatest artists of the day from the Opera and the First Places. Poisson, the father, being returned, takes Lenormant de Tournehem to his arms. And Lenormant de Tournehem ends the pretty business by lifting Jane into the moneyed aristocracy and making his nephew, Lenormant d'Etioles, marry the girl, giving a half of his wealth to the couple, and promise of the remainder. Consequential little Lenormant d'Etioles is lord of Etioles and other seignories. "Uncle" Lenormant de Tournehem even provides for the young couple handsome townhouse and country-seat on the grand scale, where Madame gathers about her the most brilliant circle of wits and artists of the day, gay Boucher amongst the number, and biting Voltaire, and the rest. But Madame has had since childhood an absorbing silent ambition—she now confides it to her cynical mother and to "uncle" Lenormant de Tournehem. She has set her dogged will, learnt all her accomplishments, trained herself with elaborate coldblooded cunning, to seduce the King of France. She is almost virtuous about it—swears she will wrong her d'Etioles for no one but the King. After much intriguing, she catches the wandering eve of the King; at a great masked ball, the beauty who has plagued and interested the King all evening, unmasks at the King's bidding drops a handkerchief—Louis Quinze picks it up; so that the whole

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Court murmurs: "The handkerchief has been thrown." A bitter Court intrigue is at once a-gog. But a few nights after, Madame Lenormant d'Etioles is stealthily smuggled into the private apartments of the King. Rumour speaks. She comes again; but ends the night with sudden feigned terror—her husband has missed her, traced her—she dare not go back to certain death. The King is moved and lets her hide herself from henceforth in the secret apartments; to the beautiful creature, who thus so dramatically interests his bored day, he promises his protection, a lodging, her husband's banishment, and early acknowledgment of the high honour of titular and accepted mistress—before the whole Court in Easter week, says the pious Great One. Which pious decision was only put off by the sudden need for Louis to join the army and win the victory of Fontenoy, whence he returns to Paris a conqueror. On the 14th of September, Madame d'Etioles is presented to the Court, proceeds to the Queen's apartments to pay her devoirs, and in her twenty-third year is raised to the great aristocracy of France as Marquise de Pompadour.

Boucher has now the Strong Friend at Court; gets soon another, for the Pompadour seizes an early chance to employ the King's favour to appoint "uncle" Lenormant de Tournehem to be Director General of Buildings, which office covered amongst

many things the control of the royal art treasures.

That the Pompadour's influence affected Boucher's position at Court during the next two or three years it would be ridiculous to deny; but, as a fact, it is utterly ridiculous to attribute Boucher's position at Court to the friendship of the Pompadour, far less his rise in his art. He was painting for the Queen's Apartments at thirty-one, when Jane Poisson was a school-girl of twelve in a convent. Boucher was a prominent personality in the art-world before he met Lenormant de Tournehem, who introduced him into Madame d'Etioles' circle—and few men entered that artistic circle who were not already men of position, Carle Van Loo, Cochin, Pigalle and the like. Madame d'Etioles had loved to surround herself with the artists and the wits and the philosophic set--but she preferred entities whose names carried weight. And we must remember that her position was for two or three years far from secure—indeed was never secure—she had to win it day by day. The religious set about the Queen were shocked—that the King should choose as mistress one who was a friend of freethinkers like Voltaire, and not from his own church! The nobility were shocked—that the King should stoop to choose a mistress from any class but their own, the old noblesse of France! The Royal Family sulked at the humiliation—"the choice of one so low-born detracts from the honour of the King's adultery!" It is a strange France.

Boucher painted the two remaining pictures for the Cabinet des Medailles in 1746, Astronomy and Eloquence, also "four pictures" for the grand Cabinet of the Dauphin, which were "placed

elsewhere"! His Toilet of Venus (engraved by Duflos) now at

Stockholm, was his contribution to his goddess.

To the Salon of 1747 he sent his Thèse allégorique, dedicated to the Dauphin; and two Pastorals, one of which, Pensent-ils aux raisins? (engraved by Le Bas), is to-day at Stockholm. This year also saw his two pictures painted for the bedroom of the King at the chateau of Marly, Venus demanding arms from Vulcan for Eneas now at the Louvre; and the Apotheosis of Eneas now vanished.

Now, though Michel's searching and accurate pen be silent as to the influences at work as to the ordering of these pictures for the King's private apartments at Marly, it is likely enough that the Pompadour directed the commission. At any rate, this his forty-fourth year finds Boucher working for the warring camps of the Dauphin and the King's mistress. The Court party, about the Queen and Dauphin, fought the Pompadour day and night for possession of the King, with a venom and an ever-watchful intrigue that never slackened, led by Maurepas, the King's minister, and one of the most astute and unscrupulous minds in this unscrupulous century.

After this, Boucher rarely does work for the Queen's or

Dauphin's party.

In this year he gives his strength to that Rape of Europa, engraved by Duflos, that was painted for a competition arranged by the Academy at the order of Lenormant de Tournehem in the name of the King, in which chosen Academicians were to paint pictures six feet by four feet high, subject and style to be in the individual manner of each artist—six prizes of 100 pieces of silver and a gold medal to be awarded by the artists themselves in secret vote. Boucher displayed his amiable nature and his wonted kindly sympathy for all with whom he came in contact his life long by proposing with Natoire and Dumont that they should all so arrange as to share the prizes equally and thus avoid any sense of soreness which must inevitably be aroused in the losers; a decision eagerly approved by the artists and which led to the comically pathetic bewilderment of Lenormant de Tournehem. On the 7th of October, Boucher sold this Rape of Europa for 1500 livres—the highest price he had yet known.

Another Rape of Europa, which had been painted in the year of his Birth of Adonis, and engraved by Aveline, was bought by Lord Hertford. A third version was engraved by Pelletier, and

they all three differed considerably.

This Rape of Europa was not without detractors. The Mercure, always friendly to Boucher, sounded the loud peal of praise; but even some of his friendly critics began to demur to his "abuse of rose-tints"; and there were sly digs, even in verse, at his love of robbing Venus of all attire. Diderot was turning upon him for triviality; for Diderot and the new philosophy were devoting their attention to the whole foundations upon which France rested; art and letters amongst all other social activities—and they were

finding that these things were not very good. They began to demand of art "grandeur and morality in its subjects"; they were soon to ask of it "the statement of a great maxim, a lesson for the spectator." Boucher's allies began to use "buts." previous year, Lafont de Saint-Yenne had censured, and with justice, the cold and characterless features of the figures in Astronomy and Eloquence; and Boucher's friends, particularly the abbé Leblanc, who thought they could with justice sneer away the stupid criticisms about Boucher's children being "for the most part upside down and violent without necessity and without beauty," were hard put to it to show Boucher's sense of "character." Boucher himself, for all his modesty and the praise of his friends, was sensitive to printed attacks; and in the midst of almost unanimous praise he set aside his rule of silence under criticism by designing the frontispiece to his friend Leblanc's brochure in which he drew Ignorance, Envy and Hate in counsel, and an ass braying opinions.

The Venus and the Graces Bathing and the Venus and Vulcan (engraved by Daullé) in the Galerie La Caze, were of this year. It is significant that the year of 1748, from which he pours forth the finest of his Venus-pieces, saw the Pompadour come to supreme power; and that it is during her remaining years that Boucher

reaches to highest achievement.

The Pompadour seemed to bring the King luck. Marshal Saxe moved on from victory to victory. The French dream of Empire in India looked assured, when, in October, 1748, the nations, exhausted by war, came to terms of peace at Aix-la-Chapelle.

Peace was no sooner signed than Louis Quinze relapsed into his wonted habit of dandified indolence and boredom. He laid aside his duties as the lord of a great people, gave himself up to shameless riot, and allowed the Pompadour to usurp his magnificence and to rule over the land. For the next sixteen years she was the most powerful person at Court, the greatest force in the State making and unmaking ministers, disposing, like a sovereign, of office, Louis squandered upon her person honours, titles, pensions. seventy-two millions of the public monies as they now value it. All affairs of state were discussed and arranged under her guidance; ministers, ambassadors, generals, transacted their business in her stately boudoirs; the whole patronage of the sovereign was dispensed by her pretty hands; the prizes of the church, of the army, of the magistracy, could be obtained solely through her favour and good-will. She was possessed of an extraordinary combination of talents, rare accomplishments, and astounding taste. And it was in the exercise of the indulgence of her better qualities that destiny brought Boucher the friendship and genuine admiration of this marvellous woman. She became not only his patron but his pupil, though her engravings after his designs are scarce of the foremost rank of accomplishment. And the best of them, the frontispiece to Rodogune, required Cochin's retouching hand upon the plate.

But this, her sovereignty over the King, easy and light in outward seeming, was a haggard-eyed nightmare to the woman who had so craved for it, before she knew the ghastly struggle that it meant. The Pompadour knew no moment's rest from the day she won to the King's bed. She had to fight her enemies, who stood round about the King, secret and open alike, for possession of her lord, day and night, as if for very life—and she fought. She won by consummate skill, some throws of luck, and unending courage. Yet from each day's victories, she soon knew that she must know no hour's rest. The Court party fought her for power. Maurepas, who had made Chateauroux's life a burden to her, brought all his unscrupulous wit, all his mimicry, all his vile jibes and unchivalrous cynicism and hatred to bear against the Pompadour from the day she came into the King's life—all those gifts that so tickled the cynic humour of the King. He had made himself a necessity to the King; and he never slept away a chance of injuring her. He knew no mercy, no nobility, no pity, no scruple. He made her the hated object of the people; with his own hand wrote the witty and foul verses and epigrams that were flung about the streets of Paris. But she had an enemy more subtle and insidious than any at the Court, whether in the King's apartments or the Queen's or on the backstairs; she had a task far heavier than these bitter courtiers and ministers ever gave her, and they were without scruple or honour—hour by hour she had to dispute the King with the King's Boredom.

One of her first moves was her celebrated theatre in the private apartments. It was set up in the Cabinet des Medailles. The first play was by Voltaire—L'Enfant Prodigue. Here the greatest in the land vied with each other to play the smallest parts—marchionesses of the old noblesse were content if they might but carry a banner—the Prince of Hesse was one of the dancers—the Prince de Dombes was proud to play the bassoon in the orchestra—the Duc de Chartres joined the company with difficulty. A great noble promised the Pompadour's maid a command in the army for one of her kin if she would get him the part of the police-officer in Tartuffe!

Her power so greatly increased that she took open command of the King's will. She dared, and succeeded in getting Maurepas banished—though she did not reckon on Maurepas passing on his hatred to his friend the crafty d'Argenson. Henceforth she used the kingly "We." A single armchair told all to remain standing in the favourite's presence. She gets her father created Lord of Marigny, her brother Marquis de Vandières—he whom the king called "little brother" and liked well.

She amasses a private fortune and castles and estates undreamed of by any other mistress. Into them she pours art-treasures. These things cost the nation thirty-six millions of money.

She created the porcelain factories of Sèvres, which robbed Dresden of a great part of her position, and brought a large



DOMESTIC SCENE (LOUVRE).

industry and revenue to France. She watched over the Gobelins looms. She founded the great military school of Saint-Cyr.

In the midst of work that would have broken many statesmen, in the midst of deadly intrigues, she kept complete control of the art production of the land.

Boucher left the Opera as its "decorator" in 1748, to go to this theatre of the Pompadour's—and did not return to it until sixteen years later when death took "the King's morsel."

He painted for her the decorations for the Little Apartments and for Bellevue which he decorated in the Chinese style.

In her hectic desire to keep the King from being bored—the King "qui s'ennuyait" — she stooped to the very deeps; stooped to drag down even the art of Boucher. She went to her favourite artist and begged him to employ his art's skill in the painting of a number of pictures in questionable taste to tickle the jaded desires of Boredom. And here let us speak in honest judgment of this business. It was an ugly habit in the France of the century, as it had been in Italy of the Renaissance, this commissioning of the lewd picture for the "secret collections" of the amateurs. These pictures painted by Boucher for "the special usage of the King, qui s'ennuyait," which the ill-fated Louis the Sixteenth on succeeding to the throne so indignantly ordered to be made away with as "toutes ces indécences"—so slyly taken away and hidden amongst his own belongings by de Maupeon to whom the order was given—and bought for the celebrated Wallace collection at the Restoration—these pictures, it may be, have been responsible for the wide idea that Boucher painted ever with immoral intent. As a matter of fact, except in these exercises, he painted woman with the frank honest healthy vision of a healthy man, just as he painted flowers and infants.

To the Salon of 1748 Boucher sent a gouache sketch of a Venus upon the Waters; the Pastoral of the Shepherd showing a Shepherdess how to play the flute; and a little square picture of the Nativity. Fessard engraved a Nativity by Boucher in 1761 as the Lumière du Monde—and Huquier earlier, in 1756, another Nativité, a charming design. It is significant that Fessard's is from a picture "belonging to Madame de Pompadour!" Perhaps even from her chapel!

Even the friendly critics were now mixing "buts" with their praise—this time not only over a Venus but upon a religious subject. Carping is in the air. There is comparison with—Albani! Boucher's heroines are "charming mistresses," those of the Italians had "more of modesty." The writers must make the Italians "moral" at all costs—even Raphael's young mistresses must be accounted modest and moral! Boucher must rid his palette of the rose-tint—should "consult Rubens." Well, Rubens was free enough with his reds in his flesh-tints, when all's said. . . . Why should Boucher paint like Rubens? or Rubens like Boucher. . . . Asses brayed even in the witty eighteenth century.

The *Nativity*, however, restored Boucher to the good graces of the scribblers a whit. Orders were now pouring in.

This year he painted for the King the easel-pictures from the $F\hat{e}tes$ $V\acute{e}nitiennes$ and the $F\hat{e}tes$ de Thalie, the enlargements from which he retouched with his own hand, and from which two tapestries were to be executed for Muette.

By a rule of the previous year, a scale of fees had been set up, as regards pictures designed for tapestries. The "originals in little," by the Academicians, and the enlarged copies (grandes copies) wrought by their own hand or so much worked upon by them as to be avowed by them as theirs, were to be paid for together, according to size:

Large size, 22 to 18 feet, original and copy—6,000 livres; Medium size, 17 to 13 feet, original and copy—5,000 livres; Small size, 12 to 9 feet, original and copy—4,000 livres.

The large copies were to serve as the model for the weavers; and the easel picture was at first to remain under the eye of the "tapissier en chef," who would thus always have before him the general effect of the piece to be woven.

Coypel wrote, urging forward some pieces for the Queen of Poland this year, but Boucher seems to have lagged over them. He received also an order for several pictures from the Chancellor or Grand Seal, with, as subjects, the attributes of one of the gods. He painted Two Nymphs of Diana returning from the Chase, for the dining-room of the King at Fontainebleau; and two large allegoric compositions. Of his Venus-pieces, the two Toilets of Venus were of this time.

In 1749, Boucher had an order for two pictures—Vertumnus and Pomona to represent Earth, with a "pleasing landscape" or with trees loaded with flowers and fruit; and Arion on a Dolphin, to represent Water, with tritons, nereids, and other sea-gods-being two of four pictures to represent The Four Elements, the others to be done later. Also a picture for the King of Apollon et Issé, and three pictures for the "appartement" at Choisy, Love caressing his Mother, Venus disarming her Son, and Venus looking at Lenormant de Tournehem writes in February Love Sleeping. of this year of orders for five pictures by Boucher and Oudry of flowers and foliage with birds, for the Queen's apartments; and of some landscapes and country subjects for over-doors by Boucher. The Toilet of Venus and Graces chaining Love, at the Louvre, are signed and dated 1749; these were obviously once over-doors. And he showed still another Toilet of Venus, dated 1749, at the Salon this year.

Boucher was now so firmly established, that in 1750 he moved into a new house in the rue Richelieu, near the Palais Royal. He was disappointed at not receiving the studio and apartments at the Louvre for which he ever craved; but he was allowed to use a studio in the King's library, under the Cabinet des Medailles, opening upon the inner court.

Boucher was by this time making money so easily that he began to indulge his fancy for curiosities and pictures in considerable purchases.

At the Salon of 1750 appeared his Adoration of the Shepherds, painted for the Pompadour's private chapel at Bellevue. If Boucher must paint religious pictures at all, it at least seems fitting that his should have been the signature upon the altar-piece where the Pompadour prayed and the abbé Bernis chanted the mass! Boucher had already painted for the Pompadour at Bellevue two over-doors, the Vues chinoises for her blue and gold boudoir, and the series of Attributes of Agriculture, framed in garlands carved by de Verberck, for the famous gallery.

He showed also four pastorals: Lovers surprised in the corn, (engraved by Gaillard), Shepherdess sleeping (engraved by Beauvais), and a repetition of Shepherd teaching his Shepherdess how to play the flute (engraved by Gaillard as the Agréable Leçon.)

At Tours is the Apollo with a Shepherdess (1750), originally painted for the château of Chanteloup, in which we see the portraits of M. de Stainville and his young wife in disguise. This name of Stainville is about to stand supreme in France.

The friendly critics amidst their praise complain of the heads of Boucher's women being more coquette than noble—and a more solemn fellow, shaking a serious wig, warns that "to work for money is by consequence to spoil his talents." Whilst even the faithful *Mercure*, bursting into jesting poetry, lets fly the neat shaft that the shepherdess with her pompons and her falbalas looks as if she had come from the Opera, and would be off again thereto.

These strictures, in spite of Cochin's counter-attack on the critics, fretted Boucher; and he sent nothing to the next year's Salon of But he was painting as untiringly as ever. Indeed, he was at the height of his powers, and his rich vein of fancy never yielded more charming results. From these full years date some of his happiest works. A colour-print by Bonnet in 1769, bearing also Boucher's signature and the date of 1751, shows the Pompadour In the Réunion des Génies des Art (1751) at en jardinière. Angers, his hand shows all its cunning of composition and harmony amidst the intricacy and abundance of the forms in the The Latona at Delos originally shown as complex design. Evanouissement d'Amphitrite, was of this time, and displays his most exquisite gifts of colour. He was pouring out Venus-pieces of the first rank, many of them engraved by Gaillard, Michel, Le Vasseur, Janinet, Basan, Courtois, and others; innumerable Cupids flew out of his studio; and Bonnet and Demarteau were reproducing in facsimile a large number of drawings of Venus and Cupids and heads and sketches which were eagerly bought.

In this his forty-eighth year, Boucher's art is in its most luminous stage—his atmosphere clear and limpid, his yellows golden, his whites satinlike and silvery, his pearly tones exquisite and subtle, his pale yellows clear as amber, his pale blues tender and beautiful, his painting of the flesh-tones upon the nude bodies of his goddesses unsurpassed by mortal hands.

The beauty of it all, alas, was not to last much longer.

Troublous days were setting in for Louis, for Paris, for the

people of France. Louis got foul of his parliaments.

Lenormant de Tournehem died suddenly on the 19th of November 1751; the Pompadour promptly had appointed in his place her brother Abel Poisson de Vandières, as Director General of Buildings, Houses, Castles, Parks, Gardens, Arts and Factories of the King, at the age of twenty-five. A shy handsome youth, a gentleman and an honourable fellow, against whom his sister had but the one complaint, that he was devoid of brazenness! He brought to his office an exquisite taste, a loyal nature, and remarkable abilities. No man did more for the advancement of art in his day than the Pompadour's "little brother."

Boucher had little reason to complain of the long days of neglect and misunderstanding that are the lot of many artists. The Pompadour's brother was Boucher's friend. Boucher had not long to wait for proof of it. De Troy, the director of the Academy of France at Rome, died there on the 24th of January, 1752, leaving a pension of a thousand livres a year a-begging; the young Director General of Buildings went straightway to the King and secured

the pension for Boucher in this his forty-ninth year.

But of far greater value to artists than royal pensions—which were only too often far in arrears—was a studio with its apartments at the Louvre. For years Boucher backed by his friends, had moved every lever at Court to procure them. The Pompadour's "little brother" again came to his aid, shortly after procuring him his pension, securing him also on the death of Coypel, the studio and apartments rendered vacant by the death of the First Painter.

This studio, with its apartments, at the Louvre, had gone with the office of First Painter to the King. But poor Coypel had seen little of his pension, which had been cut down to a tenth of its old value; and the old painter had been reduced, for some months before his death, to pathetic appeals for the bettering of his low

estate, and had with difficulty at last got 3000 livres.

The title of First Painter to the King, with its pension, was allowed to lapse for some years; but Boucher was eager only for the studio and lodgings, of which he took possession in September 1752, bringing his family and belongings from the rue Richelieu, and vacating his studio beneath the Cabinet des Medailles. Here, in the old palace of the Louvre, he had his home for the rest of his days. The rooms and studio were in such shocking state of neglect that he had to ask for them to be put in repair before he could take possession. It is quaintly significant of the state of the King's Exchequer that the Pompadour's brother wrote a friendly note to Boucher in reply—in which he warns him not to press the King just at present for repairs, as he may turn round at this stage and say that what was good enough for his First Painter should be good enough for Boucher! Boucher wisely

RINALDO AND ARMIDA (LOUVRE).

took the hint, had the repairs done, and afterwards recovered the money.

The decoration of Fontainebleau was going on apace. A new wing was being built to the palace for the use of the King, under the Pompadour's guidance; and, when it was finished, the more important decoration of the Council Chamber was confided to Boucher. He had already painted for the Dining Room the Two Nymphs of Diana returning from the Chase. In 1753 he was at work without cease upon the ceiling and the principal picture. Soon the last stroke of the brush was given to them; and the Soleil qui commence son cours et chasse la Nuit was in position; and the four Seasons represented by infants were shown at the Salon.

He sent to the Salon the same year the two well-known pictures painted for the Pompadour, and now at the Wallace; Sunrise and Sunset which were to be designed in tapestry at the Gobelins looms by Cozette and Audran. They created the greatest enthusiasm; and the poetasters burst into verse over the "modern Correggio." But Grimm, "the friend of the philosophers" held to his wonted severity, attacking "this painter of fans," finding his colour "detestable," his pictures damned by comparison with his neighbour Van Loo, his rose-tints "exasperating," his design "bad," his Apollo "nothing but a puppet," and "the two pictures of the lowest rank at the Salon." Boucher himself always had a strange and particular affection for these two pictures; "they were of the number of his own paintings with which he was most satisfied"!

Artists have strange affections for their children.

Two Pastorals at this same Salon, painted for the Pompadour, for Bellevue; two over-doors for the Castle of Muette; the decorations at the theatre at Saint-Laurent do not complete the list of this his fiftieth year's industry; the engravers were haunting his studio seeking works to reproduce—easel pictures, heads, studies, landscapes—and he worked for them all, Chedel, Duflos, and others. And as though for a rest, he designs four models for statues for the Pompadour's castle of Creçy—a Gardener, a Butter-Churner, a Milkmaid.

He was fulfilling the while, most conscientiously, his duties as Academician and professor. Indeed, he was ever a favourite of the students and artists. He had his own pupils whom he was ever ready to help, and in whose success he found the keenest pleasure. Of the winners of the "first prize at the Academy," La Traverse, Mélinde, Deshayes, Brenet, and Fragonard were from his studio.

In June he is a member of a royal commission sent to choose from the Marquis de Crillon's collection the pictures worthy to be added to the King's; in September he is called, with the same colleagues, to examine into the state of the pictures by Rubens at the palace of the Luxembourg which had been attacked by "gray," and to report on the secret process of Madame Godefroy and

Monsieur Colin for removing the "gray" without displacing them and without damage.

To keep his head cool amid such a mass of work, of duties, and of cares, it was necessary to be up and bustling. It was about this time that Reynolds, passing through Paris, went to visit Boucher, and found him at work upon a huge canvas for which he was using "neither sketch nor models of any kind. On expressing my surprise, he replied that he had considered the model as necessary during his youth, until he had completed his study of art; but that he had not used one for a long time past." He was rushing his work, relying on his memory, ceasing to be, of a truth, a sad truth, a student of the life, becoming the maker of a convention. As astute Michel has it, when he painted the Painter in his Studio, now at the Galerie La Caze, he shows a large number of studies and sketches beside the easel. In The Painter, engraved by Marie Igonet in May, 1752, the book of studies is gone; he is seated before his canvas in his dressing-gown and calico cap, hard at work, amidst an amusing confusion—his wife looks over his shoulder, a child in her arms, whilst two little boys play on the floor, one grinds some colours whilst the other tells fortunes by cards. It is his own indictment.

He soon had no time even to give his pictures the minimum amount of work necessary for them, to say nothing of studying nature or life. His vision begins to hesitate, his hand to falter. The *Pastoral* at the Louvre dated 1753 (No. 27) is already heavy and without fire. It is but chance, yet here is the disquieting symptom. He has topped the hill—it is the moment of his decline. He must descend the other side.

Boucher begins to grow old.

Louis Quinze and Louis-Quinze-France also.

The quarrel between priests and parliaments is now at its Louis banishes parliaments and establishes a Royal bitterest. The writing on the wall does not make for ease of mind to Louis, nor his France. Atop of all comes an ugly scuffle on the American frontiers of New England—one May morning an English force under a young English major, a dogged fellow of the name of Washington from down Virginia way, cut to pieces a French command—the resulting attack and defeat and surrender of Washington did not make for peace. This threat of war with England calls for money; and the Pompadour has not moneymaking ways. In Paris the people are ablaze with anger, not against the King's enemies, but against the King. A peace is patched between King and people—the parliament is recalled enters Paris in triumph, grimly enough on the day that, to the Dauphin, is born a second son, who is to succeed as Louis XVI.

A backstairs intrigue almost dislodges the Pompadour. D'Argenson with the Pompadour's treacherous cousin Madame d'Estrades, throw the beautiful and youthful Madame de Choiseul-Romanet, not unwilling, into the King's way to lure his fancy from the Pompadour. The King writes her a letter. The girl consults

her kinsman the Comte de Stainville, of the Maurepas faction, a bitter enemy to the Pompadour. De Stainville, wounded that a kinswoman should be offered to his King, goes to the Pompadour, exposes the plot, becomes her ally, and soon her guide in affairs of state.

The Pompadour never forgot this peril. She saw the hint of her personal attractions beginning to wane upon the King. She decided to keep her supremacy by forestalling a rival. She had stooped before, and in stooping had not shrunk from making Boucher stoop. She now stooped to the basest shift of all. She supplied the King with mistresses of the lowest class, who should never come into intellectual rivalry with herself, nor be the prop to his will and to his ease that she was. The first of these was Boucher's model, the little Murphy—la petite Morphil of the songs. For her she started a little house near the palace for the King's pleasure; which system developed, as scandal has it, into the beautiful retreat of her notorious pavilion in the Parc-aux-cerfs near Versailles, which she made into a seraglio of beautiful young women, thus securing herself against the danger of unknown and secret rivals. That the French Court, already a severe tax upon public opinion, should become an outrage upon public decency, troubled her as little as it disturbed the ease of her lord. Public contempt grew, and exaggeration. From henceforth the little "Well-Beloved" lost its reality in satirical use, and took on a comic meaning.

VII.

In 1754 the Pompadour's amiable "little brother," Boucher's good friend Abel Poisson de Vandières, was created Marquis de Marigny; Boucher lost nothing thereby.

Boucher now yielded himself utterly to his vogue.

His pastorals and shepherd-pieces; his pastels; his drawings in red chalk, and in black chalk enhanced with white or touched with pastel, were at once seized upon by eager engravers and had an

immense sale amongst the general public.

Now, we have the testimony of his own day that he refused to take advantage of his ever-increasing reputation in order to raise the price of his work. His fortune grew rapidly; he therefore had to do more work. He poured out his brain's ideas. He spent freely of his means, embellishing his lodging at the Louvre, and buying celadon cups and handsome porcelain, Indian boxes, precious stones, rubies, agates, onyx, emeralds, cat's eyes, crystals, fragments of beautiful stones, calcedony, jasper, coral, birds, insects, butterflies—anything that fired his colour-sense. He has been blamed for this as a man of trivial tastes; nothing could better prove his desire to keep his eye for colour quick. He collected also pictures and etchings. To lay too much stress on his choice were stupid. He would buy what he could get—few of us can make an exclusive collection of the supreme examples of

our taste. Even so, we find him famous for his collection of Rembrandt's etchings—yet these were days when Rembrandt had no great vogue, and the greatest artists feared to set him and Velazquez and Hals beside Michael Angelo and Raphael—and Pietro da Cortona and Albani! the great Dutchman being indeed pronounced somewhat vulgar! Boucher's liking for Tiepolo is obvious. Nor do fourteen drawings and a sketch by Rubens, nor pictures by Jordaens, by Teniers, and by Van Goyen prove him of the trivial leanings that were the constant sneer against the dead man—to say nothing of his engravings after Gainsborough.

The engravers of Boucher were as much pushed as the master —naturally the quality of this engraving did not always maintain the highest level. Boucher protested; his protest got into print. It lead to the great breach with Duflos. In the March of 1755 appeared in the Mercure an announcement that a set of prints recently issued by Duflos, as being after pictures by Boucher, had been engraved from furtive drawings made in the master's studio by the least capable and least advanced of Boucher's pupils, and given without his knowledge to the engraver who put the prints on sale, without the leave of the painter who refuses to recognise or acknowledge them. In May, Duflos replied tartly with an ugly thrust that must have gone home to Boucher: "Every man has his mania; that of M. Boucher is to avoid being engraved; occupied with works that please him, time flies; he has not always time to do new work; his pictures in private houses are not seen by everybody; if he received an order from the country, a few strokes of the pencil, some deft touches, added here or taken away there, make a new picture, and give the painter time to breathe; the engraver loses, also the public—but the Academician gains."

The trick of thumb is there; but facile habit has taken the place of inspiration.

From henceforth he signs more rarely and at longer intervals, only such charming pieces as the *Mill* (1755). But the feverish haste that had taken possession of him left him less and less leisure to joy in his works; and his eyesight began to fail. His flesh-tints deepen to a strong reddish hue; he is not ignorant of the reproach; he fears it must be something to do with his eyesight, for he only sees as an earthy colour what people cry out to be bright vermilion.

Again, in working for the tapestry-weavers he had to force the colour, as models for the looms were pitched in higher key.

Oudry had introduced Boucher to the Beauvais factories, and to the Gobelins, whither he sent several works for the King—Neilson executing there his design in 1750 of Love Lighting his Torch at the Fire of the Sun. In this year of 1755 Oudry died. Marigny at once persuaded the King to grant the directorship of the Gobelins to Boucher; who, in the same year received 1,000 livres in special recognition of the care he had given to the



factory. Boucher was to receive 2,000 livres a year, which were

but irregularly paid, and that only after long delays.

The last year of Oudry's direction had been disturbed by strife with the tapestry-weavers. Boucher's appointment was hailed with delight. A few months after his appointment, he set to work upon seven pieces for the King's apartment at Compiègne, which Marigny had persuaded the King to commission from Boucher in November, in order to revive the manufacture which the constant repetition of stale designs had made to fall into dulness; he had pointed out at the same time the significant fact that the success of the Beauvais looms had been largely due to Boucher's art. Boucher was wisely given the choice of subjects, and his fertile mind had not to go on a long journey through the clouds; the story of the galantries of the gods, of Jupiter and Venus, had always had a lively fascination for him. These Amours des Dieux were placed in medallions bordered in gold, suspended like pictures to a garland of flowers, and set upon a rose ground, framed in a large darker band of rose, itself surrounded by a gold border.

At the Salon of 1755 Boucher was again a defaulter. "We suspect," said his good ally the *Mercure*, "that the little furtive scribblers are the secret cause."

Meantime church and parliament had broken out into open war again. Louis had need of parliament's support—hostilities at sea with the English made war inevitable. Support came from the most unlikely place. Maria Theresa, the astute Empress of Austria, that had been for two hundred years the implacable enemy of France, wrote, with her own hand, the famous letter which addressed the Pompadour as "Ma Cousine," and won the close alliance of the May-day Treaty of Versailles in 1756. A treacherous clerk betrayed the secret to Frederic of Prussia's spies—and he seized Leipzig and Dresden and set astir the mighty Seven Years' War. Paris was in a state close upon revolt, when poor foolish Damiens, reckless of his own life, stabbed the King with a pen-knife as Louis stepped into his carriage at Versailles.

In 1756 Boucher painted the famous Rothschild Portrait of Madame de Pompadour. He had painted for her the two well-known pictures the Muse Erato and the Muse Clio (engraved by Daullé), in both of which she is said to figure as the Muse. Indeed this was not the first time that Boucher paid the "tribute of immortality" to his

benefactress—nor the last.

This celebrated portrait caused high commotion. Here the Pompadour poses as artist—at her feet are portfolios, rolls of music, a crayon-holder with a red chalk in it, and a graving tool; but she is also the *femme d'Etat*, the Woman of Affairs—on the rosewood bureau beside her, where she sits upon the chaise-longue, is the pen in the inkpot, a ministerial portfolio, a forgotten, neglected flower. Roslin is said to have put in the lace upon the robe for Boucher.

Boucher painted the Pompadour in another fine portrait wherein she poses as artist—standing in an orange silk dress before an easel.

At the Sireuil sale was described a pastel portrait of the Marquise, three-quarter face, coiffed, and with the throat half-uncovered.

At the National Library in Paris, amongst a portfolio of plates engraved after Boucher, is an aquatint *Madame la Marquise de Pompadour*, morte en 1764, signed by Boucher and engraved by Watson—a bust-portrait in which she is shown with throat bare, a drapery floating round her shoulders, pearls in the hair, which is dressed very close and short, the nose strong, the lips full and sensual. This is the canvas, of all that Boucher painted, which looks as if it were a true likeness.

At Versailles is another bust-portrait, much like this, a full face, and with bare neck, flowers in her right hand, which is drawn back to the left shoulder, where the end of a bluish green drapery, broken with yellow, is held by a blue ribbon which passes over the uncovered breast; in the powdered hair are set blue and yellow flowers; the cheeks are painted and rouged.

It has been said, that it was not the face that interested Boucher most in a man or a woman, above all in a woman; that he had not any of the great qualities out of which great portrait-painters are born. A neat saying brushes aside the truth easily enough. Boucher, as a fact, painted but few portraits, but of such as he painted, more than one, the small "blue Pompadour" seated on a couch (at Edinburgh), the celebrated and exquisite Pompadour in a garden (at the Wallace) and the little portrait in white dress seated in a garden (in South Kensington) prove that, when he set his will to it, he cannot be ignored amongst the most brilliant masters. His portrait of the *Infant Orléans Egalité* stands out as one of the greatest of child-portraits.

Of other well-known portraits from his hand, are the *Portrait of a Child* painted in 1749; the *Maréchal de Lowendal*, (engraved by Larmessin); *Marie Leczinska*; *Madame Favart*, coiffed with rosegarlanded ribbons and forget-me-nots; the Nattier-like canvas in the Galerie La Caze; the nude picture of *Mademoiselle X*** en habit d'été*; and the pastel heads for the *Cabinet des Beautés*.

At the Salon of 1757, Boucher showed the Rothschild portrait of *Madame de Pompadour*, which he had finished the year before. The friends of the artist and his sitter went into ecstasies over it; but the critics were not so pleasant—the grumbling Grimm declared it "detestable in its colour and so overlaid with detail and ornament, pompons and all kinds of fanfreluches, that it made the eyes ache in the head of anyone of good taste,"—which Grimm presumably thought that *he* was and Boucher was not.

Boucher also showed a large Venus demanding arms for Æneas now at the Louvre (No. 708), a design for the Gobelins looms; the Forges de Lemnos, also for these looms; and two Infant Subjects for the weavers.

Boucher had long turned his back on religious subjects; but he was now again brought back to them, as once or twice before, by the Pompadour, who desired an altar-piece for her private chapel at Bellevue! So it came about that in the same year he turned

from his illustrations to the Decameron (engraved by Flipart and Lemire) to paint the Repose in Egypt, now at the Hermitage, St. Petersburg; and in the following year (1758) the Infant Saviour with the Kneeling Baptist.

To the Salon of 1759, at fifty-six, he sent a Madonna (according to the Mercure, a Nativity according to Diderot), which created a new feeling amongst the critics. This was the year that Diderot wrote his first "Salon"—he had not yet declared war against Boucher—and compares the Madonna with the work of another, to Boucher's great advantage. In spite of "the false colouring, the bed with the ridiculous canopy," he could live with this picture—"you may find fault with it, but you cannot ignore it."

In truth, when Boucher took the time to it, he still knew how to create the good thing. The St. John Preaching at the church of Saint Louis at Versailles, and the sketch of the Trois Grâces portant l'Amour in the Gallery La Caze, dated 1759, are charming in freshness of colour and in style. This clearly is the year also of the female nude study, back view, so exquisitely etched by de Goncourt.

He was steadily at work at this time upon his paintings Amours des Dieux for the Gobelins looms—in 1759 and 1760 appeared the engravings by Gaillard of the Jupiter and Calisto and the Jupiter and Leda.

In the midst of disasters the Pompadour persuaded the King to send for De Stainville, from the embassy at Vienna, and to make him his prime minister. She had at last found a man who was loyal to his word. De Stainville was created Duc de Choiseul in December, 1758. Choiseul had as ally, one of the most astute and subtlest minds in eighteenth-century France—his sister Beatrice, the famous Duchesse de Grammont. The King had at last by his side a born leader of men. Choiseul gave back the King his dignity. He and his great sister came near to saving France. Choiseul became the Public Opinion of the nation. He founded his strength on parliament and the philosophers. He became a national hero. He could do no wrong. Choiseul came to power in 1758, and stemmed for awhile the tide of disaster to France.

The Parliament men took courage. Philosophy, with one of its men in power, spoke out with no uncertain voice. All France was listening.

Boucher was frankly bewildered by affairs.

He painted in 1761 the Génies des Arts for the Gobelins looms. He showed at the Salon of this his fifty-eighth year, some Pastorals, and some Landscapes. Diderot attacked him bitterly—deploring that such talents and great gifts as were his should be so debauched in order to win the applause of little men. Yet even Diderot has to confess to the imagination, effect, magic, facility.

But in spite of spurts of the old magic, Boucher was rapidly approaching his premature decay. He had burnt the candle at both ends, with a vengeance.

We have the picture of the man, already old, in the fine portrait painted by Roslin, the Swede, and shown at the Salon of this very year—now hanging at Versailles. Roslin has caught him in one of those moments not given up to pleasure, not fired with work. Sad; old age creeping over the shrewd kindly features; the eye is dulled, the fire gone out of it; already the crow's-feet are printed there; there is world-weariness in his attitude as he looks out upon us over his shoulder, his right elbow over the chair-back; feebleness has come upon him; but—the hand, the long strong sensitive hand, keeps firmly in its slender nervous fingers the crayon holder with its red chalk! It was to be held in those fingers to the last hour.

In 1762, with a faltering, weary hand, Boucher painted the Vénus receiving the Beauty Prize and Love Disarmed. But sickness was fallen upon him; and from henceforth was to leave him but rare intervals of respite. On the 3rd of July his colleagues of the Academy officially charged Deshayes, his son-in-law, to convey to him the sorrow of his comrades at his illness.

He showed at the Salon of 1763 The Sleep of the Infant Jesus; a small landscape, and the pastoral Berger endormi sur les genoux de sa bergère. Diderot burst forth into rank abuse. Boucher was nothing more than a man corrupted by praise, and made giddy by his talent—the ruin of all students—it was his fault, and his alone, that they were all wearying the world with garlanded infants, and painting their chubby, rosy, &c.—the rest is rather after-dinner conversation, even for Diderot.

Boucher took no notice of these attacks; but he could not wholly ignore the change that was taking place in public taste. The ideas of the philosophers were penetrating public opinion. The Man of Feeling had arisen and was walking abroad.

They were beginning in fact to speak of the great antique days—of the simplicity of Greece. Leroy, the pupil of Blondel, had published in 1758 his Ruins of the most beautiful monuments of Greece; the writings of Winckelmann were becoming known to the French public; in 1766 a miserable translation was published of his History of Ancient Art. Gabriel was giving at the same time the telling example of an intelligent return to simple and harmonious lines, that were soon, in their turn, to be overdone by too ardent and narrow disciples; Vien was also heading towards the coming reaction. Fickle fashion was about to turn her back upon Dresden shepherds and shepherdesses and leafy groves; and to take up her abode awhile with heroes, and amongst picturesque ruins.

Boucher, bewildered by her vagaries, vainly endeavoured to adapt himself to France's new intellectual and artistic mistress—do we not find him raising in the background of his Moineau apprivoisé the columns of a temple and a pyramid which in some puzzled mood he considered to be the monuments of the ancients? Whatever virtue lay in the new thought and

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the new movement, Boucher's own pure French landscapes were purer, nobler, and truer than this vile pseudo-classical clap-trap.

Boucher realised that there was a new thought, and with wonted generosity and keen foresight for the welfare of others, he sent to Vien in 1764 his young kinsman who was to become illustrious as Jacques-Louis David.

Meantime Choiseul's masterly mind saw that France must first be cleansed from within. At peace abroad, Choiseul turned to the blotting out of the turbulent order of the Jesuits, who, dominant amongst her clergy, holding the ear of royalty whom they had governed for three reigns, had an influence upon affairs as vast as it was secret. Their vindictive acts against, and quarrels with, the parliaments, and their galling and oppressive tyranny, had roused the bitter hatred of the magistracy and of the people throughout the land. Choiseul was their bitterest enemy. He decided to blot them out, root and branch. The popular party closed up its ranks. Choiseul waited, lynx-eyed.

In 1764 Boucher painted for the Gobelins looms the Amours de Neptune et Amymone—Vertumnus and Pomona—and Aurora and Cephalus. The larger number of these pictures painted for the Gobelins during his directorship are at the Louvre or the Trianon; amongst them the "Amynthus and Sylvia" and the "But" are at the Louvre.

In the October of this year, Cochin, at Marigny's request to suggest the painters and subjects for the decoration of the gallery at the Castle of Choisy, replied that the number of pictures being four, led him to propose the Four Seasons or the Four Elements, but, he added, "I consider that these are hackneyed subjects that furnish but commonplace ideas to men of abundant genius." And he continues: "The deeds of warriors, who have for object but the destruction of the human race, have been so much celebrated, is it not reasonable to show sometimes the generous deeds, full of humanity, which the great kings have done for the welfare of their peoples?" Diderot has triumphed indeed! Diderot and the philosophers, and the Man of Feeling.

Under the sway of these suggestions, the subjects chosen were Augustus shutting the gates of the Temple of Janus, Titus giving Liberty to his Prisoners, The justice of Trajan, and The Charity of Marcus Aurelius. The painters selected were Carle Van Loo, Vien, Boucher, and Boucher's son-in-law Deshayes. And Cochin, who had planned this gentle means of aiding his old friend, adds of Boucher that "he has desired for a long while to have at last a chance to paint an historical picture." There is something pathetic in this glimpse of Boucher, disturbed and troubled in his soul, eager to prove that he could turn aside from his Nymphes au bain, Attentions dangereuses, Baigneuses surprises, and other frivolous gallantries, and, just as easily as any other, could paint "an historical picture" for the Serious Ones! This official effort to capture the "Great Art" was still-born. In September, 1766, Marigny had to report to the King that the four

pictures for Choisy, showing the deeds of generosity and humanity of divers princes had not been crowned with success; and begged to displace them and send them to the Gobelins factories, ordering in their stead four pictures by Boucher, "whose brush, guided by the Graces, appears more fitted to decorate so agreeable a place of sojourn." These pictures were never painted by the old master's hand. The guidance of the Graces was at an end. Boucher fell ill. It fell to Pierre to paint them.

And the Pompadour?

Choiseul bent on destroying the Jesuits, got his chance in a strange fashion—and he took it in as strange fashion. An attempt by the Jesuits to end the Pompadour's scandalous relations with the King was the trivial thing—the match that started the explosion. With all his skill of statecraft, Choiseul leaped to his weapon. In secret concert with the King's powerful favourite, he decided to hurl them down. The chance soon came. Louis, egged on to it by his astute minister and vindictive mistress, abolished the Society from out all France, secularised its members, and seized its property.

The Pompadour lived but a short while to glory in her triumph. Worn out by her superhuman activities; assailed by debts that threatened her wide-grasping hands which spent even before she gathered in, she had to borrow 70,000 livres to pay her way when she fell ill with a cough that racked her emaciated body. Her last hour found her transacting affairs of state. She died on the 15th of April, 1764, in her forty-second year, keeping her ascendancy over the King's will, and the supreme power in France, to her last moment. And Louis? Weary of his servitude, he had but a heartless epigram to cast after the body of the dead woman, as it

passed in funeral procession to its last resting-place.

Whatever posterity may have to say of this cold-blooded, calculating, grasping woman, who crushed down every nice instinct of womanhood in order to become a king's mistress; who knew no scruple in keeping the King's favour; who was without mercy, without pardon, without remorse; bitter and adamant in revenge; who turned a deaf ear to the cries from the Bastille; whose heart knew no friend but self; who made of statecraft a vulgar traffic, playing the part of kingship like a tradeswoman; it must be allowed that at least for Art she did great and splendid service. She was no formal patron of Art. She loved it. What heart she had was in it. She not only encouraged and brought out the best achievement of her age; she did Art an even more handsome service—she insisted on artists painting their age and not the dead past. Again and again she insisted upon it. And Art blossomed like a garden throughout France.

She created the outer habit of France. She created the room, the Salon, the arts and crafts of her age—the fashions, the handicraft, the furniture, the carriage, the chairs, the fans, china, tapestries; the whole domain of the cultured man's habitation and its ornament were dictated by and were subject to her. She mothered it all.

The death of the Pompadour robbed Boucher of a powerful friend and protector; but it did not lose him his position with the Court. Her brother Marigny was faithfully attached to him. At the death of Carle Van Loo, Boucher's life-long friend, the post of First Painter to the King became vacant; Marigny immediately secured it for Boucher, who thus came into this honour in his sixty-second year.

Marigny, in writing his congratulations to Boucher, in which he charmingly announces that the honour must be the more flattering to the painter since the King has consulted the public wish, pointed out that it meant the loss of the directorship of the Gobelins factories, which was not compatible with the high office he now held; but he added that the King desired to continue the pension of 1,200 livres which he already enjoyed, as also the entire appointments and fees attached to the position.

There had been serious intention of appointing Boucher to the Ecole des Elèves Protégés, for which, as Cochin said, he had the valuable merit of making himself liked and of inspiring the love of work and enthusiasm for art. Boucher was indeed very popular always in the studios owing to his kindliness, his eagerness to render service, his readiness to encourage the youngsters, or to When the riot took place in 1767, provoked by the console them. decision of the Academicians in awarding the Prix de Rome, the students ranged on either side down the place du Louvre to insult the academicians, hailed the old master, Boucher, with loud and repeated applause. When one came to him for advice, he did not play the Pontiff, but, scorning the charlatanry of big words, chose rather to enlighten the youth by example than by laying down rules—putting himself out in order to make things clear to a young artist. "I do not know how to show you but with a brush in my hand," he would say However, the fear that Boucher was not a sufficiently orthodox master for youth—a fear aggravated by the attacks made upon him by the new criticism—prevailed; and Michel Van Loo, asking for the succession to his uncle, was given the office, as gossip had it, largely on Boucher's advice. Indeed Boucher's well-known contempt of too great servitude to the old masters was widely known.

A serious illness, followed by a long and weary convalescence, prevented his painting anything to the Salon of 1765, when he had keenly desired, this year above all others, to be well represented. Not to limit himself to sujets galants, which seemed to irritate the new criticism, he asked M. Bergeret de Grandcourt to lend him during the Salon two pictures from his collection, the Jupiter in the shape of Diana surprising Calisto and the Angelica and Medor. He added eight pastorals.

Diderot gave himself up to outrageous violence: "I do not know what to say of this man. Degradation of taste, of colour, of composition, of character, follow upon deprivation of morals.

What can there be in the imagination of a man who passes his life with loose women of the lowest class? I say that this man does not truly know what grace is; I say that he has never known truth; I say that the ideas of delicacy, honesty, innocence, simplicity, are to him almost strangers; I say that he has not seen a scrap of nature, far less that which interests my soul and yours. All his compositions make hideous confusion to the eyes. He is the most mortal enemy of silence that I know. When he paints infants he groups them well In all this numberless family you will not find one employed in a real act of life, studying his

lesson, reading, writing, stripping hemp!" Poor unfortunate infants! Is philosophy to bring you this for prize? Diderot's soul, and mine, and thine—are they to be more thrilled and uplifted by seeing infants at work than at play? Are even little infants to cease from jollity, and learn to labour? Poor Boucher blundered much, sinned much, played overmuch, had his faults, large and small. But Diderot and ye philosophers, had ye none? Is the good you did, to be wholly blotted out by your blunders? Did you plumb the future so absolutely rightly, when all's said? Larger you saw life, in many ways, than the corrupt age you condemned; but flawless not at all, any of you? And when you sat down and wrote such blatant trash for art-criticism as this, you stooped low enough—lower in truth and rightness and justice and honesty perhaps even than he whom you charged with lacking these things. He at least felt and knew what was art, so far as she revealed herself to him. You did not even know what

Yet were your aims high, even though your acts grossly unjust, nav malevolent. Poor Boucherdid not understand you—nor you him. That was all. He was an artist. He painted his generation and the spirit of that generation as far as he saw it or knew it—or could see it or know it. He was not untrue to it. The pity of it was that his generation and his age were untrue. The whimsy of it was that you, who most condemned that generation, set up also false gods and fantastic falsenesses in art, debauching your nation's vision of reality with foreign and alien things that had no part in its life-were indeed as untrue to that life as the worst thing that Boucher drew. Blame Boucher as ye may, are not his landscapes more France than the vile classic ruins and false sentimentality painted by your "moralist" folk who followed after him? with their preposterous Greek temples set in the fair prospect of France, and their dull and empty daubs.

It never struck Boucher that his infants ought to be at school never dawned upon him that they should have been budding philosophers instead of laughing and being glad to be alive—he had no thought to train them as Men of Feeling. He had no joy in setting them to toil, even to the picking of hemp. He had no faintest desire to make them "teach a lesson to the spectator." He was but a healthy man, delighted at the wondrous miracle

that they should Be.

Art was!

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A BACCHANTE
(Attributed to Boucher)

Boucher continued to paint, as he had always painted—except that he painted not so well. Education of the Virgin, in 1766, The Virgin with the Infant Christ in her arms, in pastel, Venus and Love, in 1765, now at Berlin; Venus rising from the water, in 1766; Venus Awakening, Love begging Venus to return to him his arms, engraved by Bonnet; Fishing, in 1764; Fishing Villager, engraved by Gaillard; Beloved Bird, engraved by Flipart; Elle mord à la grappe, De trois choses en ferez-vous une? landscapes for the Dauphin; whilst Demarteau was producing in facsimile-engraving, with astounding skill, his Character Heads and Académies. Boucher had gone back to the Opera after the death of the Pompadour; and painted there the Castor and Pollux, in 1764, the Theseus, in 1765, the Sylvia, in 1766, and the Tithonus and Aurora, in 1768.

But he was growing old. The wreath of roses was wilting on a grey head. The features were going pale. The hand alone kept

something of its one-time cunning and its vigour.

Boucher went to Holland, in 1766, with his friend Randon du Boisset, the Receiver General. To the Salon of 1767 he sent nothing.

Diderot attacked him for his absences as hotly as for his contributions—sneered at him, the First Painter to the King, for not having the progress of Art more at heart! "It is at the very moment," cries he, robbed of his bone to gnaw, "of obtaining the title that you give the first blow to one of our most useful institutions; and that, too, for fear of hearing hard truths."

Ah, Diderot! what hath philosophy done for thee? A little breeding had done so much more. But thou hast near spent thy last petty spite upon a gentle fellow. He is going to his grave. But he will give thee one more chance to show thy nakedness.

In 1768, four years after the death of the Pompadour, the patient, neglected Queen, amiable dull Maria, followed her to the grave. The King's grief and contrition and vows to amend his life came over-late, and lasted little longer than the drying of the floods of tears over the body of his dead consort. A year later, he was become the creature of the woman Jeanne, natural child of one Anne Bégus of Vaucouleurs—a pretty, kindly, childish, vulgar creature of the gutters, some twenty-six years old, who, reborn under a forged birth-certificate as Anne de Vaubernier, and being married by the King's orders to the Count du Barry, a nobleman of the court, appeared at Versailles thenceforth as the better-known and immortally frail Countess du Barry. But neither the remonstrances of Choiseul with the King against this new degradation of the throne of France, nor his unconcealed scorn and disgust of the upstart countess, nor the dangerous enemy he made for himself thereby, signified greatly now to François Boucher, First Painter to the King.

Boucher was failing.

The Salon of 1769 was his last. He sent the Caravane de Bohémiens, painted in the style of Benedetto. Diderot dipped his pen in vulgar ink with huge glee, "The old athlete cannot die without showing himself once more in the arena," he cried

soon after, and unashamed. But praise was now become a rare commodity—criticism more severe. Boucher lacks correctness—eyes are too large—noses too small—expression is monotonous.

Boucher signed this year Wisdom and Justice; the Young Mother sleeping beside her Child in the Duc d'Aumale's collection; and the Presentation at the Temple at the Louvre, a study in grey oils on paper—a process of which he was very fond.

Boucher had for some time gone about like a shadow of himself. His son, Juste-Nathan Boucher, had been a great disappointment to him. He seems to have been a dull dog. He had taken to architecture instead of painting, lest his father's glory overshadow him. Sorrow laid a heavy hand on the old painter. His favourite pupils, Baudoin and Deshayes had married his daughters. Baudoin had died a few years before; Deshayes was now taken. The light of "The Glory of Paris" was going out.

At five o'clock on the morning of the 30th of May of 1770, amidst his treasures, seated at his easel before a picture of Venus, the

brush fallen out of his hand, they found Boucher dead.

Even Grimm unbent, and owned that Boucher's death was a very great loss to French Art, though Diderot threw jibes at his coffin.

They buried him on the 31st of May at St. Germain-l'Auxerrois.

IX.

Boucher won every heart. The "Glory of Paris" was without spite; void of envy, or pomposity, or undue pride, or petty conceit. Treading under foot all jealousy; hating chicanery; bluntly disdainful of all pose; incapable of hypocrisy; contemptuous of all pretence—he lived his day in debonair fashion, working like one possessed, playing like a wild thing. He knew few regrets. He shrank from attack, bewildered that others could do to him what he was too gracious to do to them—surprised, since he detested to see others attacked. Affectionate, a good ally, a loyal comrade, unselfish, generous, a man who never lost a friend or feared an enemy; one who set aside all private gain to heal a wound, or save another from an humiliation; who hated strife, and did his all to promote good-fellowship and make a pleasant path to the wayfaring of others—he died regretted even by his self-appointed opponents. Incapable of revenge; to become his enemy was simply to be blotted from his notice. A loveable good fellow who shrank from giving a wound. A wit who used no venom in his rapier-play of repartee. A humorist who ever kept back the jest that held a sting. He never stabbed a reputation nor deserted a friend. He was ever ready to leave his prolific and enriching toil to help a baffled comrade or encourage a struggling He made money but to spend it. He gave freely and youngster. whole-heartedly and of what he had. Boucher had but one serious weakness, the most human sin of man—the love of women. And,

even in this, his worst enemies admitted that no woman ever owed her downfall to him. He lived his playtime with light women. Mighty names come down to us, reverenced by us and set upon an

idol's pedestal, of which we cannot say so much.

Boucher died a few months before that Christmas Eve that saw Choiseul driven from power by the du Barry, or rather by the knaves who used the vulgar but kindly girl as their tool—four years before the small-pox took the King-four years during which this same du Barry, with her precious trio, d'Aiguillon, Maupeou, and Terray, sent the members of Parliament into banishment—years that sent France rushing with laughter and riot to her doom, whilst the apathetic Louis shrugged his royal shoulders at all warnings of catastrophe, which, to give him credit, he was scarce witless or blind enough not to foresee; nay, even admitted in his constantly affirmed cynical creed that "things, as they were, would last as long as he, and that he that came after him must shift for himself"—shrugged his no longer well-beloved shoulders, as the Pompadaur had done, repeating her cynical saying of "après nous le déluge."—which fatuous jape the whole Court, with servile originality, echoed as its jesting catchword.

"After us the Deluge," indeed!

They were a folk most wondrous full of epigram—tossing off the spontaneous repartee in nicely chiselled phrase as lightly as a broken promise. But this one sticks like a burr upon the wisdom of the world.

Wit and ruthless fatuity were the order of the day. Most fatuous of them all was Terray—he who tinkered with finance, yielding at last, as crown to his many infamies, the scandalous "Pacte de Famille," a company to produce artificial immensity of rise in the price of corn by buying up the grain of France, exporting it, and bringing it back again for sale at vast profit—with Louis of France as considerable shareholder. Indeed, when aristocracy stoops to brokerage, it out-brokers the brokers. Had not the owners of the land the right to do what they would with their own? Small wonder that the Well-Beloved became the Highly-Detested of the groaning people—he and his privileged class!

Yet Louis spoke unwitting prophecy. The guillotine was not for him. Four years after his First Painter to the King was laid in the grave, the small-pox took his majesty's distempered body, "already a mass of corruption," that was hastily thrust into a coffin and hurried without pomp or circumstance or honours to St. Denis and buried amongst the bones of the ancient Kings of his race, unattended by the Court, and amidst the contempt and curses of

his people.

The scandalous levity and ruthless vindictiveness of the privileged class of the day had near done their work. A proud and gallant and a noble people touched bottom in humiliation. The race began to see that if it should hope to rid itself of its ancient impeding robes of state, even in rags, it must wholly cast its garment from it, even though it bared its soul naked to the elements. It girded up its

strength to do the ugly business, though it should fling away its life in the doing. The French have ever been famed for their courage and their logic. The pens of the wits and thinkers did the rest. Amongst a people wholly scandalised and punished by the corruption and social disorder of their governors, the "new opinions" made astounding and alarming progress. "intellectuals" were all on the side of the people—Montesquieu, Voltaire, Diderot, Rousseau, d'Alembert, Helvetius, Condillac, the abbé Raynal—with wit, sarcasm, invective, argument; with stirring of passions; with appeals to self-respect and dignity and honour and the innate love of freedom of the strong man; with appeals to common-sense, to the guiding laws and craving for liberty of man's being, to the rights of separate individual existence, they sent their wit and wisdom into the uttermost corners of France through the printing-press. They sneered away false aristocracy, false religion. They wrought to overthrow the old order; brought it into contempt; and slew it. And, with it, Boucher's art, like much that was gracious and good and beautiful in the evil thing, went down also, and was overwhelmed for a while.

For awhile only. For, just as out of the blood and terror of the Revolution a real and live France arose, phœnix-wise, and, in being born, whilst putting off the vilenesses of the body out of which she was born, took on also the gracious and winsome habits that place her amongst the most fascinating peoples of the ages; so Boucher is coming into his kingdom again—the most gracious of painters that the world has ever known.

When Boucher passed away, the generation of which he was the limner was near come to its violent end. The greatest of his pupils, Honoré Fragonard, was destined to live through the supreme agony of all that had inspired his master. Poor bewildered Fragonard is to see the rosy carnivals and the pretty dreams of gallantry give way to the bloody realities and fierce tempest of the mighty romance of the French Revolution—see the garrets of the old curiosity-shops receive the despised canvases of his beloved master—the Romans of David put to rout the shepherds and shepherdesses in silk and satin and velvet.

The old palace of the princes of Soubise knows its lords no longer. It is now the museum of the national archives. Several canvases by Boucher still hang over the doors where he set them. Two Pastorals look down upon the room where Marie Antoinette's last letter may be read; in the room where Love listens to the lessons of Mercury, are the arrests of the revolutionary tribunal, the requisitions of Fouquier-Tinville for the escort of those condemned to death, the judgment committing twenty-two Girondin deputies to the guillotine which is signed with the name of David, decrees on which appears the name of Bonaparte.

In the France of Louis Quinze, feudalism had arrived at its extreme point of civilisation. It had achieved its ideal of social life in all its outer refinement, in all its outer grace, in all its most exquisite delicacy. Its rude realities were buried in an elegant

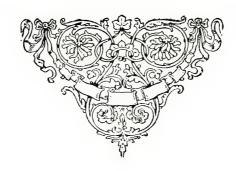
Manners had created a polished society that lived its life in a formal and dandified etiquette which forbade the mention of any rude facts of life—the indecencies became almost a virtue in the subtlety of their statement. A solecism the only sin. Only the coarsely done or roughly stated reality was the unforgivable act. An honest sentiment was a banality—a foolish sentimentality. The obvious a vulgar crudity. So this century, seen at a glance and in its outward seeming, was full of gaiety and light airs and balmy breezes; jocund with a polished jocundity, that stepped it sedately to the measure of a gavotte, laughing gaily, setting aside all serious cares, essaying to banish under light raillery a load of discouragement, of wretchedness, of unrest, of doubt, of languour, of a biting melancholy that surges up through the eternal game of wit. The heart is shrivelled to feed the glittering brain—and a shrivelled heart being a grizzly thing, smother it in flowers. Under the skipping feet the ground sounds hollow; and none dares to dig where that hollowness is, lest he find nothing but nothingness.

The richer we are, the more intellectually subtle, lacking the great heart, the more hollow and void is this nothingness. The old noblesse found it in the seventeen-hundreds as the great plutocracy

are finding it to-day.

Boucher's art holds the significance of his age in astounding fashion. Nothing could more closely define the vast gulf that lay between the outworn, weary, and decaying aristocracy of France allied with a reactionary, narrow, and selfish church, and wedded to an unscrupulous wealth-seeking plutocracy on the one hand, and the real France of dogged self-respecting toil, supported and championed by intellect and sincerity on the other. Of the travail and bitter suffering of the real France of Boucher's day there is no shadow of a hint. We have but the gracious and picturesque side of the old romantic Feudal France in decay—a make-believe France playing at being feudal, seizing the privileges, shirking the duties of feudalism—that lordly France that had lost all but its traditions and its perquisites and the simple courage that she has never lost, tried as it was to be by fire in the awful years of the Terror, close at hand. The fantastic honour that saw dishonour in cheating at cards and whipped out the sword to punish the accusation, but never hesitated to cheat a woman. Yet it had its handsome side, even in its sinnings. Throughout all these years, of the men in power, two alone were but accused, and that in vilest slander, of stooping to the secret and foul villainy of the Italians of the Renaissance—Maurepas of poisoning the Chateauroux; Choiseul of poisoning the Dauphin. But with all their faults, the sinners of the age of Louis Quinze were rakes, not assassins. Caylus summed up his generation in his witty acquittal of Maurepas when, with contempt, he said that "he was even more incapable of crime than of virtue." They had something of the gentleman even in their cups; something of romance even in their sins; something of vile weakness rather than of crime even in the sorry acts wherein they stooped so low as to smile and shrug upon the dishonouring of their womenkind.

The atmosphere in which they passed their dandified day is set upon Boucher's canvases—and they died with a smile, as though they walked to death in the pleasant prospect of one of Boucher's Pastorals. They detested a scene, picked their steps past the sordid things of life that wore rags, and turned their backs upon all violent passions, whether honest angers or shrewish violences. They allowed nothing gross to come between them and their Against all their paltry life and their shameless follies, it stands ever to their honour that if they did not know how to live, they at least knew how to die. They could look down with contempt at canaille like the du Barry shrieking and tearing at her prison-bars, and flinging to the jailors the names of those that tried to screen her, in the hopes of saving her own life. They wiped out something of the ghastly blot upon the splendid escutcheon of their race the day they arose from the foul litter of their prisons during the Terror, and, in answer to the coarse summons of the uncouth roll-call of their rude jailors, stepped out with a smile upon their lips to go to their doom as though they strutted into one of Boucher's pleasant landscapes, unshrinking, unafraid, without a whimper, reckless of everything except the loss of their fantastic honour.





PORTRAIT OF BOUCHER.

From the Engraving by Carmona, after Roslin.



MME. DE POMPADOUR (Victoria and Albert Museum).

Photo. Mansell & Co.



MME. DE POMPADOUR (Wallace Collection.)

Photo. Mansell & Co.

THE TOILET OF VENUS (Louvyc.)

VENUS DISARMING CUPID (Louryc)



LE COUCHER DE VÉNUS (Chartres Museum)

Photo. Lévy



THE RISING OF VENUS (Chartres Museum)

Photo. Lévy



LOVE, THE BIRD-CATCHER (Collection of Mr. Alfred de Rothschild)



LOVE, THE VINTAGER
(Collection of Mr. Alfred de Rothschill)

PASTORAL SUBJECT (Collection of Mr. Charles Weithermer)

PASTORAL SUBJECT (Collection of Mr. Charles Wertheimer)



LA BERGÈRE ECOUTÉE (Mme. Besnard's Collection)



VENUS DEMANDING ARMS FOR LENEAS FROM VULCAN (Louvre)



BIRTH AND TRIUMPH OF VENUS (Collection of Mr. Alfred de Rothschild)



THE TOILET OF VENUS
(Collection of Mr. Alfred de Rothschild)



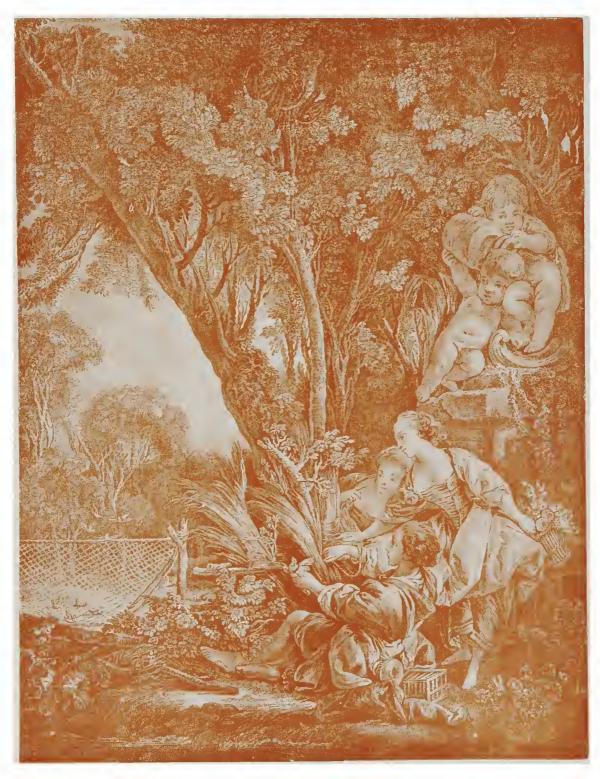
THE MUSE OF PAINTING (Glasgow Gallery)

Photo, Hanfstaengl



MME. DE POMPADOUR (Versailles)

Photo. Neurdeen



BIRDCATCHERS (La Chasse) From an engraving by J. F. Beauvarlet In the possession of Messrs. Maggs Brothers



THE PREITY KITCHEN-MAID (La Belle Cuisinière)

From an Engraving by P. Aveline In the possession of Messrs, Maggs Brothers



CUPID CAPTIVE (Wallace Collection)
Photo. Mansell & Co.



VENUS AND MARS SURPRISED BY VULCAN (Wallace Collection) Photo, Mansell & Co



THE JUDGMENT OF PARIS (Wallace Collection)
Photo. Mansell & Co.



VENUS AND VULCAN (Wallace Collection)
Photo. Mansell & Co.



CUPIDS ON CLOUDS (From a Drawing in the British Museum)



SKETCH OF A CUPID
(From a Drawing in the British Museum)



THE LITTLE FLUTE PLAYER (Chartres Muscum)

Photo. Lévy



SOAP BUBBLES (£1,420 at Comte de Bryas Sale, 1905)



CUPID, WITH GRAPES From an Engraving by Demarteau In the possession of Messrs. Maggs Brothers.



THE ALTAR OF FRIENDSHIP From an Engraving by Demarteau In the possession of Messrs Maggs Brothers.



THE INFANT CHRIST AND ST. JOHN (In the Collection of Baron d'Erlanger)



CALISTO SURPRISED BY LOVE (Wallace Collection)

Photo. Mansell & Co.



THE EGG-SELLER (£1,025 at Lelong Sale in 1903)



CUPIDS WITH EMBLEMS OF THEIR CULT (Victoria and Albert Museum)



DESIGN FOR A FOUNTAIN (Victoria and Albert Museum)

CHILD STUDY in Sanguine (Mr. Romaine Walker's Collection)



THE LADY WITH THE FAN (Musée National, Stockholm)



(Ch. Sedelmeyer Collection)



STUDY OF A DRAPED FFMALE FIGURE (From & Drawing in the British Museum)

STUDY OF A MUSICIAN (From a Drawing in the British Museum)









VENUS DISARMING LOVE (Collection of Mr. Alfred de Rothschild)



THE THREE GRACES (Louvre)
Photo. Neurdeen



A PASTORAL (Wallace Collection)

Photo. Mansell & Co.

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WATERMILL AT CHARENTON

(£1000 at Lelong Sale, 1903)



CUPID SUBJECT





THE SETTING OF THE SUN (Wallace Collection)

Photo. Mansell & Co.



NEPTUNE AND AMYONE (Versailles)

Photo. Mansell & Co.



GIRL WITH A DOVE (Mr. G. Harland-Peck's Collection)



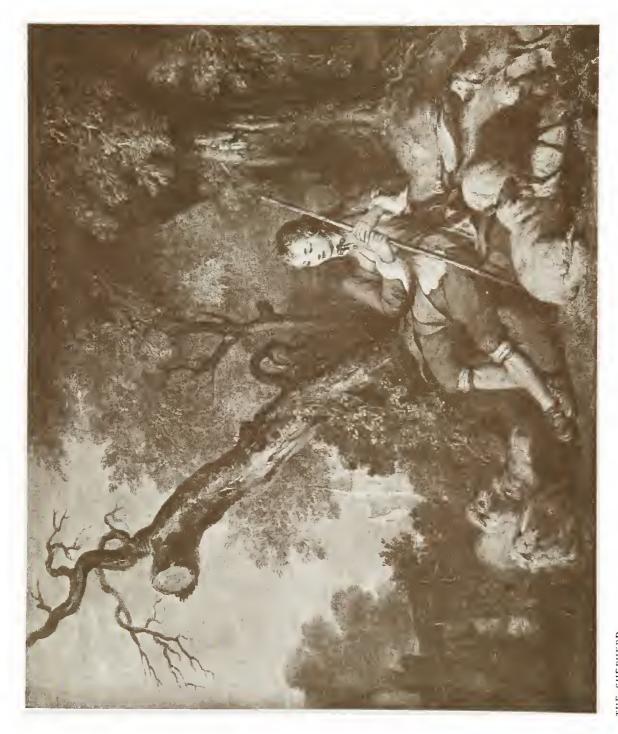
FISHING (Ch. Sedelmeyer Collection)



PASTORAL LIFE Messrs, Dureen Bros (from Kann Collection)



PASTORAL
(Ch. Sedelmeyer Collection)



THE SHEPHERD (Ch. Sedelmeyer Collection)



VULCAN PRESENTING ARMS TO VENUS (Louvre)

Photo. Livy



PORTRAIT OF ALENANDRINE D'ETQILLES (Crayon Diawing heightened with White formerly in Benrdeley Collection)



BUST OF YOUNG GIRL (Crayou Drawing heightened with Pastel formerly in Beurdeley Collection)



THE BIRTH OF BACCHUS
(Collection of M. le Baron Edmond de Rothschild)



PENSENT-ILS À CE MOUTON From the Engraving by Madame Fourdan after Francois Boncher In the possession of Mr. F. B. Daniell.

(From a Drawing in the Bretish Museum)

FEMALE STUDY



CHINESE FISHERS (£560 at Lelong Sale, 1903)



VENUS AND VULCAN (Versailles)

Photo, Neurdeen



THE ARTIST (Collection of M. Léon Bonnat)



PSYCHE'S SISTERS Beauvais Tapestry after Boucher (£12,000 at Cronier Sale, 1905)



THE BASKET-MAKER Beauvais Tapestry after Boucher (£4,200 at Cronier Sale in 1905)



FISHING- Beauvais Tapestry after Boucher (£4,080 at Cronier Sale in 1905)



BOREAS AND ORITHYIA Boucher Tapestry (£5,600 at Lelong Sale in 1903)



SUMMER, OR RUSTIC PLEASURES Beauvais Tapestry after Boucher (£5,000 at Cronier Sale, 1905)



PSYCHE ABANDONED Boucher Tapestry (£3,240 at Cronier Sale, 1905)



LE MAGNIFIQUE From an Engraving by De Larmessin, In the possession of Messrs. Maggs Brothers



LA MARCHANDE DE MODES (Musée National, Stockholm)



LANDSCAPE SKETCH
From a Drawing in the British Museum



FEMALE NUDE STUDY
From a Drawing in the British Museum





VENUS GOING TO BATHE (Mr. G. Harland-Peck's Collection)



SKETCH OF TWO CUPIDS (British Museum)



DESIGN FOR A BEAUVAIS TAPESTRY PANEL (Victoria and Albert Museum)



SKETCH OF A LADY
From a Drawing in the British Museum



PEASANT GIRL AND CHILDREN From a Drawing in the British Museum



THE ARTIST (Collection of M. le Baron Edmond de Rothschild)

A Record of the Principal Pictures and Drawings by François Boucher Sold by Auction in England and on the Continent from 1745 to 1908. By W. G. Menzies.

PAINTINGS.

				*		
Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
1745.	Venus asleep, with Cupid in the fore-					~
1748.	ground Landscape, with ruins	oil		De la Roque		0 4 0
	and figures	,,		Angran de Fon- pertuis	_	8 o o
1759.	The Departure of Jacob	,,	20 × 16	Comte de Vence		8 17 6
"	Shepherds at a Foun- tain	,,	26 × 22		_	7 17 6
1762.						
	Fisherman		–	Gaillard de Gagny	Engraved by Chedel, under the title of "La	
1764.					Colombier ''	3176
	of Adonis			Lalive de Jully	pair	40 16 6
• •	The Sacrifice of Gideon	,,	19 X 121	_ n n	manual .	30 O O
1766.	The Rise of Apollo		—	Mme de Pompa-		
				dour	The God is ready to mount his chariot surrounded by naides, one of whom presents	
••	The Retirement of Apollo				her lyre \	392 o o
	Apollo	••		,, ,,	his chariot to meet Tethys pair	
	The Nativity	,,	64 × 47	1)	Engraved by Fessard under the title of "La Lumiére du	.0
1767.	Noah in the Ark with				Monde	28 17 6
-,-,-	the animals Noah offering a Sacrifice at the setting out from the Ark.	,,	–	Julienne	pair	47 12 0
11	Cassandra before the statue of Minerva	,,	16 × 21			10 IO O
**	A woman holding a book in her left band		_	,,		8 o o
••	Bust of a Beautiful Woman, holding a			,,		0 0 0
	basket of flowers	,,	three quar- ter length	.,	_	900
1769.	The Nativity Landscape, with figures	grisaille		Cayeux	Sketch on panel	I 6 6
••	and animals	oil		,,		12 O O
11	An Inn	,,	—	,,	panel	1136
1770.	Rural Amusements Pastoral Music.	,,	oval		pair	56 o o

Year.	Title.	Method.	5	Size and Shape.	Sale.		Remarks.		ice. s. d.
1771.	one holding a bunch							~ .	J. U.
	of roses which the other waters	oil	•••	-	Boucher			6	8 о
,,	The Adoration of the Shepherds	see remarks		16 × 16	,,		Grisaille a l'huile, in imitation of a wash		
.,	The Adoration of the Kings	grisaille a l'h	ماند	18 × 15	,,		drawing in bistre, heightened with white On paper		0 0
**	The Presentation at the Temple	oil		13 × 18	,,		—	11 1	
••	The Rape of Orithia by Boreas	grisaille		13 × 10	,,		Painted on paper		4 0
**	Pygmalion in love with his Statue	oil		13 × 8	,,				6 o
1772.	Landscape from the Door of a Cottage	,,		18 × 24	Lauragais		A man looks at three		
							bathers, one has her legs in the water, and is bending to seize a		
1773.	Cattle market, with numerous figures	,,		19 × 16	Lempereur		goose	36 14	0 0
,,	Children Blowing Soap Bubbles			21 × 44	7			_	0 0
71	The Birth of Venus Landscapes	,,		$\begin{array}{c} 11\frac{1}{2} \times 14\frac{1}{2} \\ - \end{array}$	Jacqmin		pair		4 O
1774.	Pastoral, Shepherd playing a flute seated beside a Shepherdess				Comte du Bai	rrsı	_	24	0 0
1775.	A Dutch Inn sur- rounded by rocks before which is a	.,			Comite du Dai	i i y	_	-4	0 0
1776.	horse and carriage Woman in a chemise seated on a bed caress-	.,	•••	13½ × 17½	De Grammon	ıt	position	32	0 0
,,	ing a cat Rebecca receiving the	,,	•••		Sorbet	•••	ing at her and a man is looking through		
	presents from Abra- ham's servants	,,			Blondel de Ga	gny	a curtain Twelve figures	28 (49 (0 0 4 0
1777.	Two women at their Toilet			19½ × 15 oval	Randon de B	ois-	pair	50	0 0
1)	Pastoral	,,	•••		" "	• • • • • • • • • • • • • • • • • • • •		47	4 0
**	A Fable Gardens of Caprarole Falls of Sextus The Small Cascade of Tivoli	,,	•••		**	•••	-	48	0 0
	Small Ruined Colon-	,,		all					
	View of the Villa Farnese View of a Mill near			7 × 4	,, ,,	•••	_	216	0 0
	Rome/ Landscape	,,	•••	9 × 13½	**		In the centre a river crossed by a wooden bridge, a young girl		
	A THOMAS Madientin						looks at her reflection in the water		5 0
17	A Woman Meditating The Nativity	,,	•••	9 × 12 ⁸	** **	• • • •		-	8 o
"	The Nativity Syrinx pursued by the	grisaille			** **	•••	Study for above	10 1	
	God Pan takes refuge in the arms of Ledon Alpheus pursuing Are- thusa who takes refuge in the arms	oil	•••	9½ circular	71 27	•••	pair	64 I	0 0
"	of Diana Hercules and Omphale The Sacrifice of Gideon	,,	•••	$13\frac{1}{2} \times 10\frac{3}{4}$ 47×31	Prince de Cor	 nti	_	153 I 80 I	0 0

Year.	Title.	Method.		Size and Shap	e. Sale.	Remarks.	Price.
1777.	Diana and Endymion	oil		**** × ***	Prince de Conti		£ s. d.
1///•	Landscape, with figures, cattle and	011	•••	177 × 225	Prince de Conti	_	30 0 0
	poultry Landscape, with a	,,	•••		11	_	28 16 o
**	bather Group of women	,,	•••	_	,, ,,	_	13 4 0
	sleeping	,,	•••	_	,, ,,	Cupid is looking at them	
,,	Diana Caressing one of					through a curtain	5 IO O
	her Nymphs	,,	•••		,, _ ,,	_	78 10 O
1778.	A Woman Meditating	17 ***	•••		Mme. de Cossé	_	24 0 0
**	Hercules and Omphale Lady taking a cup of	,,	•••	9₹ x 10₹	Paris, Nov. 30th	_	18 0 0
,,	Chocolate	,,	•••		,, ,,		2 14 0
"	Rebecca receiving presents from Abraham's				T . T		
	servants Landscape, with river	,,	•••	_	Le Brun Silvestre	_	49 12 0
11	Young Shepherdess,	,,		_	Silvestre		7 13 6
	standing, holding a rose, her knee on an open cage, a Shepherd						
	hands her a flower Shepherds at a Foun-	,,	•••			_	20 16 O
.,	tain	,,	•••	_	Bourlat de Mon-		
.,	The Departure of	•			tredor	_	34 16 O
	Jacob	,,	•••	8 × 6}	Nogaret	Command a minture has	6176
1779. 1780.	Interior of a Farm Venus demanding Arms	1,	•••	$13\frac{1}{2} \times 18$	Trouart	Copy of a picture by Wouvermans	28 o o
-,	from Vulcan	,,		43 × 32	Chardin		16 16 o
"	The Repose of Venus. The goddess sleeps on a bed, with cupid						
,,	asleep near her A Shepherd sleeping near a Shepherdess who decorates him	,,	•••	_	Proult	_	48 8 o
	with flowers	,,	•••	_	Marquis de Cham-		
,,	Jupiter takes the shape of Diana to surprise				grand	Engraved by Aliamet under the title of "La bergère prévoyante"	26 o o
	Calisto	,,	•••	oval	Le Roy	Landscape	52 5 O
1781.	Venus to give up her girdle to secure the						
	Golden Apple The Judgment of Paris		•••	_	Sireuil	pair	956
17	The Old Man's Calendar	grisaille				Three figure composition	I 0 0
1782.	The Toilet of Venus	oil	•••		Marquis de Ménars	The Goddess is sur-	1 0 0
					111111111111111111111111111111111111111	rounded by gamboll-	
**	A Young Woman nude, reposing on a bed					ing Cupids	23 10 0
21	The River Scamandre	,, ···	• • • •	_	,,	Subject represented by	24 0 0
.,						a nude woman, sur- prised	9 12 0
*1	Pastoral Landscape Venus at the Bath	1)	•••	_	,,	She holds ber son in her	32 O O
19	, chas at the Data	,,	•••	_	,,	arms	24 5 O
"	Venus disarming Cupid Two Young Girls seated on the grass attaching a letter to the neck of	,,	•••	_	,,	Venus is on a cloud and Cupid begs for the return of his arms	29 4 0
	a pigeon	,,		_	,,		19 5 0
21	The Seasons	,,	•••		,,	set of four	56 o o
1783.	The Repose of Venus			281 V 251	Blondel d' Azin-		
	and Cupid	,,	•••	20g X 20g	court	Cupid, while Venus sleeps, plays with the pigeons of her chariot.	
						Landscape	27 5 O

Year.	Title.	Method.	S	ize and Shape.	Sale.		Remarks.	Price. £ s. d
1783.	The Repose of Diana after the Chase	oil		26 × 20	Blondel d'	Azin-	companion to the pre-	
**	Pretty Peasant and Child Young Shepherdess and	,,		_	court	•	ceding Landscape in back- ground. Sketches.	16 6 6
	Child	,,	•••	22 × 15	11 11	•••	Pair	10 10 0
**	A Luncheon A Country Ball		•••	23 × 30	., .,	•••	pair	12 15 0
,,	Cupid surrounded by		•••		,, ,,	•••		
.,	roses Children sleeping and	••	•••	20 × 24	,, ;;		pair	8 16 o
	playing with grapes	,,	• • •	oval	., ,,	•••	masterel subject with	
**	Landscape	**		_	,,	•••	pastoral subject with figures	16 o o
.,	Sketch	grisaille		48×40	17 71		with over twenty figures	5 5 0
1784.	Landscape Two Nymphs leaving the Bath surprised by	oil		, — ·	Montullé		pastoral with figures	16 0 0
	a Satyr Young Woman nude,	***	•••	_	De Billy	•••		26 o o
**	reposing on a bed Two Women at their		•••	9 × 10¾	,,		_	28 0 0
• • •	Toilet	***	•••	oval 19 × 15	Dubois		pair	28 o o
1785.	Two Naiades surprised	••			C - 1 - (-6 0 -
1786.	by a Faun Syrinx pursued by the God Pan takes refuge	oil	•••	_	Godefroy	•••	_	26 8 a
	in the arms of Ledon	,,		circular				
	Alpheus pursuing Are-			9×6	Aubert		pair	30 0 0
	thusa, who takes refuge in arms of Diana							
1787.	Hercules and Omphale	11	•••		Vandrenil	***		36 o o
-/-/-	The Seasons	,,		_	Beaujon		set of four	36 10 O
,,	The Painter's Studio	,,	•••		Collet		panel	10 10 0
- 11	Interior of a Garden	,,	•••		,,	•••	pair	20 0 0
• • •	A Cottage Mountainous Landscape	,,	• • •	_ - -	.,	•••		1116
"	Landscape with Cottage and Figures	.,	•••	30 × 36 25 × 30	,,	•••		4 2 6
11	The Toilet of Venus	,,		40 × 30	Boullongne		_	18 8 o
1789.	The Graces Binding				D 1			
1790.	Love Jupiter and Calypso	,,	•••	oval	Parizeau Marin		pair	31 0 0 16 10 0
,,	Bacchus and Ariadne Shepherdess Embraced	,,	•••	Ovai	waiii	•••	pair	10 10 0
	by her Lover Shepherd seated by a Shepherdess, to whom	,, ,,,	•••	oval	_		pair	16 0 0
1791.	he presents a bird The Triumph of Venus							
	and Neptune	grisaille	• • •	_	Le Brun	•••		2 0 0
"	Rebecca receiving the presents of Eliezer	oil						10.70.0
1793.	Two Shepherdesses	011	•••	_	Choiseul-P	raslin		49 12 0 12 17 6
1802.	The Wooden Bridge	.,		_	De Lauiac		_	0 10 0
1.1	Virgin and Child	,,	•••	-	,, ,,		-	046
1808.	Eliezer offering Jewel-							
	lery to Rebecca on behalf of Abraham.			26 × 27	St. Aubin		`	
	The Pilgrims of	,,	•••	20 X 27	St. Audin	•••	l	2 10 0
	Emmaus	sketch		_	,,		ſ	2 10 0
1809.	Rebecca receiving presents from Abraham's Servant						,	
1810.	Joseph presenting his	*, ***	•••	15 × 13½	Le Rouge	•••	12 figures	49 12 0
	Family to Pharaoh	,,	•••	21 × 27	Prévost		-	o 6 6
1822.	Venus on a cloud with Capid The Little Wooden	.,	• • •		Simon	•••	_	o 6 o
	Bridge	oil			St. Victor		_	0 10 0
* *	Landscape	,,	•••		,,	•••	_	0 17 6
"	The Flageolet Player	,,	•••		,,	•••	_	1 12 6

Year.	Title.	Method.		C!	. Sale.	Remarks.	Price.
				Size and Shape		Kemarks.	£ s. d.
1822. 1827. 1828.	Virgin and Child The Surprised Lovers An Artist at his Easel	oil	•••	_	St. Victor Paris, Dec. 26	_	23 0 0 20 16 0
1833.	painting a Landscape Nude children playing	,,	•••	-	Le Moyne	_	48 16 o
	with a Goat Children playing with Birds.	,,	•••	9½ × 10½	_	pair	5 12 0
-	A woman, a child, and an old man Portrait of the Comte	.,	•••	_	De Brusle	_	8 16 o
"	de Provence	11		_	,,	full length	6 8 o
1838.	Two Young Girls sur- prised by a Shepherd	,,		_	Périer	_	31 4 0
1839.	Two young men making music to a young girl in a garden				Paris, March 2nd		<i>a</i> * # 0
. 0		,,	•••		Fairs, March 2nd	—	21 5 0
1841.	Two Bacchantes asleep in an Arbour	,,		_	Paris, Decr. 16	_	60 0 0
1842.	Two young men making music to a young girl						
1843.	in a garden The Birth of Bacchus	,,		_	Harcourt Férier	pair	28 17 6 112 16 0
,,	The Rape of Europa The Triumph of Galatea	,,			,,	_	и 8 о
1844.	The Dove Cot	,,		_	Baron d'Ivry		324 0 0
71	The Fête of the Shep- herds and the Laun-						
1845.	dresses The Return to the Farm	,,	•••	_	Vasserot	_	3200 0 0 32 8 0
1045.	Bathers	,,	•••	$18\frac{1}{2} \times 26$		_	53 12 0
**	Eliezer and Rebecca Terpischore seated on	,,	•••		1,		11 0 0
••	a Cloud		•••	_	Gypierre	Semi-nude, holding a drum; a Cupid brings	
	Eutomo					her garlands of flowers	31 10 0
"	Euterpe Nude woman asleep	,,	•••		,,	_	4 17 6 11 12 0
,,	The Nymph Syrinx pursued by the God Pan, takes refuge						
1846.	among the roses The Toilet of Venus	,,	•••	_	Stevens	pair	36 0 0 5 5 0
,,	Venus and Cupid Cupids on Clouds, two quarreling over a	,,				•	3 3 -
	Dove	,,	•••	_	Brunet-Denon	_	18 8 o
"	Diana at the Bath, sur- prised by Actæon	sketch	•••	_	Saint	_	8 13 6
**	Landscape, a Foot- bridge across a river	oil		_	,,	_	7 5 0
1847.	Shepherdesses seated, weaving floral crowns, near them a Shepherd						
1850.	plays a flute The Toilet of Venus		•••	_	Rossi Paris, Jany. 18th	_	58 13 o 20 16 o
1050.	Nymphs bathing	,,	•••	23½ × 29½	Schweling	_	42 0 0
"	Young woman raising her veil with her right						
1851.	hand Diana	,,	•••	30 × 24½	Thielens: Brussels Narbonne	_	2 0 0 126 0 0
"	Diana leaving the Bath	,,	•••	_	,,	-	144 0 0
"	The Love of Venus and Vulcan Venus and Cupids	.,			Prousteau	Set of four mythological subjects	424 0 0
	Mars and Venus Judgment of Paris Diana and Calisto	,,	•••	oval	,,	pair	130 0 0
17	Venus and Adonis			V.a.			
1852.	The Watermill Four pictures	,,	•••	_	Duc de Richelieu	Picturesque landscape	132 0 0 620 0 0
"	Pastoral Scenes	,,	•••	_	_	Two large subjects	504 0 0

Year.	Title.	Method.	Size and	Shape.	Sale.		Rema	rks.	£	rice	
1852. 1853.	Four over-doors The Nymph Syrinx, pursued by the God	oil		-	-		_		216	s. O	
,,	Pan, takes refuge among the roses Terpischore seated on clouds receives gar- lands of flowers from	,,		_	Vente G. de	е М.	_		48	0	o
	Cupid	,,		_	11 19		_		40	10	0
.,	Diana and Endymion	,,		_		•••			36	0	О
,,	Diana looking at				D 1/						
- 0	Endymion The Four Seasons	,,			Duglére	Ch-	Destaud se	مالفليد ممسد	5	0	0
1854.	The Four Seasons	,,	324	X 00	Gentil de vagnac		Pastoral sce figures	enes with	408	a	0
	Jupiter and Calisto Cephalus and Procris	,,		_	" "	•••	pair		113	ā	
1855.		,,	.,.		Devize				10	8	0
"	The Rising of Apollo		118	× 58	Baron Coma	aille s	pair	•••	8 o 8	0	0
-0-6	The Return of Apollo				Dannailhai					_	_
1856.	The Triumph of Venus Jupiter and Calisto	.,		_	Barroilhet Paris, Feb. :		ceiling	•••	120 120	0	0
1857.	Jupiter and Calisto	,,		_	d'Armagnac				120		٥
105/1	The Picnic	***		_	Paris, Mar.		pair		268	o	
"	The Alfresco Dance				,		F				
"	Springtime; and Autumn	,,	36	× 50	Patureau		pair, in the	e form of			
. 0 . 0	(T) - 3(1)1 + C) +				Б.1		medallions	•••	580		
1858.	The Mill at Charenton Le Petit Trianon Beauty intoxicating	11	•••		Febvre	•••	pair		28	0	0
**	Love	,,			Pillot	•••			30	О	0
1)	Four overdoors	11			.,		_			16	
	Cupids Gathering										
	Grapes	,,			Ferol		_		36	5	0
**	Marquise de Pompa- dour, in yellow silk dress	,,	.,, -		Véron		_		84	0	0
1859.	Two Cupids sleeping;				Deverre				•		
	and Companion Shepherdess Sleeping	,,		_	Deverre		pair		12	12	0
**	Confidences	,,	•••		,,	•••	pan	•••	44	••	Ū
.,	Swiss Milkmaid	,,	9	× 7	St. Marc	•••			3	10	0
.22	Cupids			_	Rattier	***	pair		32	0	0
1860.	-	11 ***		_	Culling Ear London	dley,	Two large painted for in 1748	pictures Louis XV.	1250	0	0
**	Leda and the Swan	1,			Dhane de S		_		120		a
11	Pastoral	.,		 vol	Lord Seymo		_		320		0
11	Village Courtship Mme. de Pompadour			val —	Richard	•••	_		164		0
**	Music	,,	•••		Barroilhet	•••			20 11		0
**	The Pretty Sleeper			X 24	"				24		o
1861.	The Young Shep-			•					'		
	herdess The Young Shepherd	,,		-	Monthrun	•••	pair		62	10	0
"	Country Scene Venus and Cupid in				Dubois	•••			42	o	0
11	a chariot on clouds Large Landscape with	,,	441	× 36⅓	Rhone	•••	-		102	0	0
	Ruins	,,					ner (Ber		40		0
1862.	Mme. de Pompadour Portrait of a young	,,	•••	_	_				40	0	0
	Girl	,,		-	Duc de Villa	ars	-	•	9	5	0
**	The Gallant Shepherd The Fishermen	} ,,		_	11 11				34	0	0
*1	Venus disarming Cupid	, ,,			Earl Pembro	oke	The goddess				
								s together e return of	160	10	o
11	Mme. du Barri	,,		_	11 11					0	
,,	Pastoral Scene			-		•••			208		

Year.	Title.	Me	thod.		Size and Shape) .	Sate.		Remarks.		£Pr	rice.	
1862.	Young woman dressing a young man	oil			_	Bonvoisi	in	•••	Subject from La Fo	n-	Σ.	¥.	α.
		011	•••	•••		20111015		•••	taine's Fables		11 1	2	0
**	Head of Christ Crowned with Thorns												0
••	Cupids and Chimeres	11		•••	_	,,	•••		overdoor				0
1863.	Pastoral	**	•••		_	Souty					36		0
**	Pastoral Landscape			•••	_	,,					34 I	o	0
11	Two Lovers	**	•••	•••		11	•••	•••	_		4 I	U	0
**	Four Pastoral Sub-											_	_
	jects Bathers	**	•••		_	Meffre	•••	•••	_		26 I		0
11	The Judgment of Paris	"	•••	•••	_	Voisin	•••	•••			53 I 26		0
11	Four overdoors			•••	_	11		•••	_		28 1	-	o
	Four overdoors	11	•••	•••	_	11		• • •	_		29	5	0
	Love and Youth	**	•••	•••	$21\frac{1}{2} \times 18\frac{1}{2}$	Gilkinet	•••	•••	_		62	0	0
**	Cupids playing with a dove					Canat						_	_
11	Marie Leczinska	"	•••	•••	_	Soret Morland	 L Lon		_		10 I 233		0
	Six miniatures	• • • • • • • • • • • • • • • • • • • •	•••		_	1/10114114	_		_				ō
1)	Nymph sleeping	11		••	_		_		_		20	0	0
- 11	The Happy Parrot	* *	•••	•••	_		_		_		_		0
1864.	Group of Lovers The Little Fishermen	11	•••	•••	_	Marquis		C+	_		6 1	0	0
1004.	The Little Pishermen	"	•••	•••	_	Cloud			_		16 1	6	0
	Birds-Nesting				_	,,	,,,		_				ō
+1	Springtime		•••	•••		11	- 11						0
1 *	The Adoration of the					T) : - 1/	r l.				<i></i>	_	_
1865.	Shepherds Portrait of Mme de	**	•••	•••	73 × 54	Paris, M	larcn	24.	_		600	0	0
1003.	Pompadour in the												
	Artists' Studio			** 1	_	Alexand	re Dur	nas	-		56	О	0
- 11	A Scene from the opera												
	"The Puritans"	* *	•••	•••	$25\frac{1}{4} \times 13\frac{1}{4}$	Comte						_	_
	An Artist at his easel,					tales	•••	•••	_		10 (0	0
**	painting a landscape	**			_				_		280	0	0
	The Little Messenger	**	••.	• • •	_	Tondu	•••	• • •	_		140 1	6	0
**	Cupid engraving an												
	escutcheon	11	***	•••			···	•••	_		5 12		0
1866.	Cupid and the Graces Diana leaving her Bath	• •	•••	•••	55 ² × 72	Duc de I Cuyck			_		760 (
	Portrait of Louis	• •	•••	•••	_	Cuju	•••	•••			***		•
,	Philippe - Joseph												
	Egalite at the age of					- 1'					_		
	two years	11	•••	•••	$35\frac{1}{4} \times 28\frac{8}{4}$	Laperlie	r	•••	_		62 10)	0
• • •	The Marriage of Cupid and Psyche		•••		371×52	.,			_		420	١	0
1+	The Genius of Child-	11	•••	•••	3/4 ~ 3~	• • • • • • • • • • • • • • • • • • • •	•••	•••			440		•
	hood	••		•••	16 <u>1</u> × 13 <u>1</u>	91	•••	•••	_		47 5	5	0
272	The Genius of Youth	• •	•••	•••	16 <u>1</u> ×13 <u>1</u>	+9	•••	•••	_		50 C	•	0
1868.	The Studio of the Painter				1.51 ~ 7.21	Khalil-B	Δ17		_		560 c		
,,	The Bathers	**	•••	•••	$15\frac{1}{2} \times 13\frac{1}{2}$ $18 \times 25\frac{1}{2}$	1, 11	-	•••	_		560 c		0
,,	Mlle B	,,	•••		oval	•••	•••	•••	_		39 0		ō
**	Fishing	,,	•••	•••	oval	Horsin-I	Déon	•••	_		50 10	•	0
	The Post				30½×24						00 -6		_
"	The Boatman	17	•••	•••	oval 28×27 1	**	11	•••	_		88 16) (5
**	The Awakening	.,			34 × 30	Comte de	e C	•••	_		12 0	, (o
12	Four Overdoors	"	•••	•••	$43\frac{1}{4} \times 40$,	•••			4 16	5 (0
**	Marquise de Pompadour	**	•••	•••	84 2 × 1042	Henry D	idier	•••	Full length Portrait .		120 0		0
11	The Birth of Adonis	11	• • •	•••	_	D	**	•••	Pair	••	164 0) (0
	The Death of Adonis The Little Shepherds	**	•••	•••	— 14×11∄	"	"	•••	_		52 16	; ;	0
**	Flowers and Fruit	"	•••	•••	50×34	11	,,		_		200 0		0
**	Cupids holding Doves	,,	•••	•••	18×364	**	,,	•••			29 5		0
11	The Painter and his				1	Decemb	مادس س				20 -6		_
	Family	**	***	•••	13½×10 13½×10	Decembe	-	•••	_		32 16 18 5		o 0
**	The Poet The Statuary	"	•••	•••	134×10	"	11	•••			27 4		0
"	Cupid's Geometry	"			_	11	**	•••	_		16 10		0
**	The Bridge	,,	•••	•••	$22\frac{1}{4} \times 17\frac{1}{2}$ oval	l ,,	**	***	_		19 12	: (0

Year.	Title.	Method	~	Size and Shape	Sala	~	Parashr	D-i
		меноа		Size and Shape	. Sale.		Remarks	Price. £. s. d.
1868.	Pan pursuing Syrinx Cupid the Painter Cupid the Historian	oil		20 × 24 —	Delamarre	•••	pair	22 IO O 3I O O
1870.	Music Painting	,,		40½ × 51½	Maillet		pair	364 0 0
"	The Toilet of Venus Venus and Cupid	,,		$50\frac{1}{4} \times 58\frac{1}{4}$ 48×52	San Donato	•••		920 0 0 408 0 0
,,	The Springtime of Love	,,		44 × 474				324 0 0
,,	The Autumn of Love	,,		44 × 47			_	336 o o
,,	Bacchante in Frenzy	,,		$69\frac{1}{2} \times 34\frac{1}{2}$			-	480 0 0
11	Nymph gathering	••						•
"	Flowers Young Girl supplicating	,, •	•••	69½ × 34½	,,	•••		244 0 0
	Love	,,	•••	70 × 32	,,	•••		2000 0 0
**	Painting	,,	•••	28½ × 22½ oval		•••	_	200 0 0
**	Sculpture	,,	•••	$28\frac{3}{4} \times 22\frac{3}{4}$ oval		•••	_	220 0 0
,,	Poetry		•••	$28\frac{3}{4} \times 22\frac{3}{4}$ oval	,,	•••		280 o o
11	Music	,,	•••	$28\frac{3}{4} \times 22\frac{3}{4}$ oval		•••	_	264 o o
,,,	Venus on the Water	,,	•••		Marquisdu Bla	aisel	_	40 I5 O
- 9	Venus asleep		•••	42 × 36	11 12	•••	_	220 0 0
1871.	A young girl reclining at the foot of a tree hold-			oval				
	ing a letter in her hand	,,	•••	_	Otto Mundler	•••	A young Shepherd pee from behind a tree a	nd
,,	Fishing—A girl and	,,	•••				watches her readi	
1872.	boy fishing Love's Confidences	,,	•••	_	Montesquiou-	•••		80 16 0
-				** * **	Fezens		Four panels	326 o o 1088 o o
"	Pastoral Subjects Jupiter and Calisto	,,	***	10 × 28	Canot"	•••	Four panels	1088 o o
	Venus and Cupid	"	•••	54 × 66	Pereire		_	504 0 0
"	The Favourite Sheep,	,,	•••					- ,
	or The Messenger	.,	•••	321 × 291		•••		36a o o
,,	Rosebuds and Bird Portrait of a child in a	.,	•••	$36 \times 28\frac{1}{4}$		•••		360 o o
	Pierrot's costume	,,		_	Cope, London	•••		913 0 0
1873.	Musical Rivalry	,,	• • •		Harcourt	•••	_	28 17 6
**	Cupids	,,	•••	364×34	March 15.	•••	_	80 0 0
,,	The Young Mother	,,	•••	$13\frac{1}{2} \times 9\frac{1}{2}$ 64×56	Baron de Fores	···	_	48 5 0 380 0 0
"	Jupiter and Calisto The Little Milkmaid	,,	•••	16 × 12				380 0 0 152 0 0
"	Clytic transformed into	.,	•••	10 / 12	17 21	•••		152 0 0
	a Sunflower	,,			M. D. de L.			30 5 O
**	Arion	,,	•••	$45\frac{1}{2} \times 52\frac{1}{4}$	Marquis de la			
	De et ema 1			11	Rochebousse			232 0 0
"	Pastoral Pastoral	***	•••	15½ × 11½	** **	•••		80 16 0 192 0 0
"	Venus asleep	,,	•••	_	Marquis du Bla	isel		248 0 0
1874.	Shepherds and Villagers	,,	•••					****
	in a landscape	,,			Didot	• • •		150
"	Groups of children, in				Alexander Barl	lror		
1	floral borders	,,	•••				Set of 8 panels	6350 0 0
1875.	The Rustic Kitchen The Virgin and Joseph looking at the Infant	,,	•••	$23\frac{8}{4} \times 20$	Guichardot	•••	· -	12 0 0
	Jesus sleeping	•••	•••	oval 81in. diam.	,,	•••	on copper	0 13 6
11	Cupids shooting arrows Cupids sleeping	oil	•••	_	Baron Thibou	•••	pair	584 0 0
**	Three Cupids playing on clouds							164 0 0
	Mythological Subjects	***	•••	_	11	•••	-	80 0 0
1876.	The Awakening	,,		321 × 52	Marcille	•••		284 0 0
"	Psyche	,,	•••	$17\frac{1}{2} \times 21\frac{1}{2}$,,		pair	440 0 0
	The Concert Diana and Venus			351 × 271				28 10 0
1877.	The Little Bird-	,,	•••		-	•••	_	
	Catchers	***	•••	38×60	Mme. Brooks	•••	_	60 0 0

Year.	Title.	Method.		Size and Shape	. Sale.		Remarks.	Pri	ce.
1877.	The Band	oil		32 2 × 48	Mme. Brooks		Set of three Chinese	£s	
	Fishing		•••	39 ² × 28			subjects	268	0
	The Cup of Tea	,,		$37\frac{1}{2} \times 26$					
**	Cupids	,,		_	D'Imecourt	•••	_	84 (0 0
2.0	The Masque	,,			Munro, Lond	on	_	115 1	5 0
	Little Peasant Feeding								
-00	Chickens	**	•••	_	Oct. 11	•••		23 10	0 0
1878.	Woman Sleeping	,,	•••	_	**	•••		120	0
**	The Departure for								
	Market	,,	•••	-	***	•••	_	25	5 0
	Young Girl carrying fruit				Baron D.				
1880.	The Masque	,,	•••		Lionel Laws	eon	_	52 10	0
1000.	rao mandao	,,	•••		London		~~	157 10	0 0
1881.	Venus Sleeping	,,		_	Wilson	•••	-	74	
	Jupiter and Calisto	,,	•••	oval	Beurnonville			800	
,,	The Haberdasber	,,		_	**		_	_	0 0
**	The Charming Villager	,,		$28\frac{3}{4} \times 23\frac{3}{4}$	**	• • •		130	
.,	Head of a Cherubin	,,	•••	8 _全 × 7皇	**	•••	—	24 (0 0
11	Young Girl reading	,,	•••	24 X 20	11	•••		76 0	0 0
**	Young Woman		•••	$14\frac{1}{2} \times 12$,,	•••	Half figure	24 (0
	N			oval					
11	Nymphs and Cupids	,,	•••	514 × 378		•••	_	80 d	
••	Mme. de Pompadour Love's Offering	"	•••	30½ × 24½	**	•••	- Chatch	122	
**	C - 11 D 1	,,	•••	32½ × 24 14½ × 20½	**	•••	Sketch	152	
**	Interior	grisaille		10 × 8	••	•••	Sketch	48 c	
- 11	The Stream	oil			Double		Sketch	18 8 200 6	
**	The Mill	11	•••	244 × 20	,,		Companion to above	160 16	
1882.	Expectation	,,	•••		Moreau-Chas		_	140	
21	The Toilet of Venus	,,		$50\frac{1}{4} \times 58\frac{1}{4}$	Febvre		_	860 0	
31	The Laundresses	,,	•••	$19\frac{1}{4} \times 23\frac{1}{2}$	_		_	166	_
11	The Band		•••	$43\frac{1}{4} \times 56$	_		-	284 0	0
,,	The Wedding Fan of							·	
	Marie Leczinska, wife				Walker d'Uffi	ng-			
	of Louis XV	,,	•••	-	ton	•••		75 o	0
* *	The Toilet of Venus	,,	•••	_	Bojano	•••	_	2 6 o	0
3.1	Springtime, and the								
	Companion Autumn	1,	•••	_	,,	•••	<u> </u>	37 ro	0
1883.	Bacchus and Cupid	,,	•••	22 X 184	Aguado	•••		35 10	0
-	Nymphs and Satyrs	1)	•••		11	•••		60 o 48 r6	0
"	The See-Saw	,,	•••	$32 \times 58\frac{1}{4}$	Beurdeley	•••	pair of overdoors	580 O	0
	The Game of Leap-Frog				•		•	J	Ü
7.0	The Reading Lesson	,,	•••	9 × 7	Beurnonvill e	•••		104 0	0
**	The River Scamandre	,,	•••	oval	11	•••	-	64 0	U
				24 X 20					
• • • • • • • • • • • • • • • • • • • •	The Drudge	,,	•••	16 × 124	D4-hand			21 10	0
**	Blindman's Buff The Return from the	"	•••	_	Bécherel	•••		28 o	0
**	Fields			_			pair		
	The Village Kitchen	,,	•••		"	•••	ран	²⁹ 5	0
	Nymphs in a Land-								
,,	scape	,,		_	Dec. 15	• • •	_	120 0	0
**	Vertumnus and Po-	**			_ · · · · J			120 0	U
•	mona	.,		$64\frac{1}{4} \times 68\frac{1}{4}$	Girardin	•••	~ _	160 о	0
	Vertumnus and Po-			-					•
	mona	,,		-	Doat	•••		160 o	0
11	The Villagers	1)	•••	-	Borniche	•••	_	28 10	0
* >	Young Shepherdess								
	holding a basket on								
- DO .	her head	,,	•••	26 × 24	Baron d'Ivry	•••		13 10	0
1884.	The Shepherds' Fête The Laundresses		•••	96 X 94 96 X 94	-	•••		1600 0	0
***	The Laundresses The Dove-cot	**	•••	18 × 26	11 11	•••		1600 0	0
**	Venus sleeping	"	•••	33½ × 33¾	Beurnonville			164 0	0
**	The Garden	,,			March 27th		_	40 0 20 0	0
1885.	Mme de Chateauroux,	.,			,			20 0	0
	as a shepherdess	,,	•••		Comte Sapia	de			
					Lencia	•••	—	28 16	0
11	Portrait of the Marquise				T T) 4 115			_ •	-
	de Pompadour,asVenus		•••	$42\frac{3}{4} \times 34$	La Béraudière	•••	_	5320 o	0

Year.	Title.	Method.		Size and Shape	s. Sale.	Remarks	3.	Pric	
1885.		oil	•••	_	Burat	_			. d.
2,7	Cupids		•••			_			0
1887.	The Fountain of Love		•••	90 × 56	Pittet			36 16	
**	The Rape of Europa Young girl reclining		•••	_	Baron R. Portalis	_		20 5 48 0	0
11	The Grape Gatherers		•••	283 × 24	Salverte				0
.,	Young girl sleeping				,,				. 0
	La Gimblette		•••		,,	Pair		192 0	
	The Spoiled Child							-	
**	The Surprise		•••		,,	_		80 o	0
17	Naiades surprised by a Faun			20 V 228	Cannagan				
	The Gatherer of	,,	•••	38 × 30 2	Sennegon	_		40 16	0
"	Flowers			40 × 31	Lord Lonsdale,				
		•			London	_		1050 o	0
*1	Mme de Pompadour		• • • •	78×62	17 11	Blue silk dress.		10395 0	0
*1	The Triumph of			-0				<i>a</i>	
1888.	Aphrodite Allegorical subject re-		•••	98 × 100		_		6 3 0 0	0
1000.	presenting Circe with								
	Diana seated on a								
	cloud	,,		182 × 202	Marquisd'Houdan	_		8 5	o
1889.	Venus asleep		•••	_	Secretan	_		340 0	0
1890.	The Band		•••		Rothan	-		980 0	0
**	Painting The Mill	,,	•••	-	.,	_		980 O	
"	The Odalisque			_	17	_		484 IO 300 O	
.,	The Avaricious Woman		•••	_	,,	_		132 0	ō
	Sunrise	,,	•••	_	,,				0
	The Sweet Perfume	,,	• • •	_	_ 11, 12,	_		156 o	0
11	The Muse of History		•••	-63 14 253	London, June 22	-		294 0	0
1891.	Pastoral Woody Landscapes	,,	•••		Crabbe Montbrison	_		600 o 28 16	0
1091.	A Muse	,,	•••	20 × 23‡		_		240 0	0
,,	The Fishermen	,,	•••		London, Mar. 14			351 0	o
н	The Rape of Europa	1,	• • •	-	Philippe Georges			30	
	m, 5.1				d'Ay	_		32 8 0	0
1892.	The Education of				Andonin	A 11		0	_
	Achilles The Little Reapers	,,	•••	_	Audouin	Allegory	•	80 0	0
11	The Little Shepherdess) ,,	•••	_	_	Pair		144 0	0
	The Little Gardener	} " "	•••					-44	•
11	The Little Gardener	´	•••	_	_			82 10	0
• • •	Little Shepherd leaning								
	against a tree		•••		Dounies	_		50 0	0
7.4	The Toilet of Venus The Band	,,	•••	_	Daupias	_		364 0 324 0	0
"	Portrait of a Woman	,,			,,			32 4 0	o o
13	Young girl standing	,,	•••		March 28th	_		30 0	0
	Cupid among Clouds	,,	•••	_	.,	_		4 10	0
***	The Muse Erato, with				Maurice Tanden			06	
	Cupid Studio Interior	,,		_	Magniac, London Hulot	-		861 O	0
11	Group of Children rep-	,,	•••		114101 111 111			1000 0	Ŭ
• • •	resenting Sculpture	,,		_	_	-		120 0	0
	Allegory representing								
0 -	painting	,,	•••		_	_		92 0	
1893.	Bathsheba	,,	•••	$60\frac{8}{8} \times 46$	Man 6th	_		480 0	
	Gipsy Encampment The Birth of Adonis	,,	•••	26 × 32	May 6th Denain	pair			0
"	The Death of Adonis	,,	•••	20 × J2	Donain III III	pun	•	324 0	Ŭ
.,	The Muse of Eloquence	,,	•••	$38\frac{9}{4} \times 36$	_	pair		244 0	0
_	The Band								
1894.	Nymph Surprised	,,	•••		Court, Marseilles	_		28 o	0
**	Woman lying on a bed			6 × 8	Inna 16th				
	reading The Judgment of Paris	grisaille	•••		June 16th Emile Barre			•	0
11	Samson and Delilah	oil	•••	$21\frac{1}{3} \times 26$	Mar. 15th			•	0
,,	Biblical Subject	grisaille	•••	— — — — — — — — — — — — — — — — — — —		sketch			o
**	Young woman at her								
-0.	toilet	oil	•••	$27\frac{1}{2} \times 22$	June 16th				0
189 5 .	Ruth and Boaz	grisaille	•••		- 1 '	sketch	•••		0
* *	Cupids by a Fountain	011	•••		London	_		1099 0	U

Year.	Title.	Method.	:	Size and Shape	. Sale.	Remarks.		rice	
1895.	Decorative Panels Louis xv	oil	•••	_	London, July 13		336		0
18 96 .	Mme. de Pompadour,		•••		Kam Edouard	-	552		0
1897.	seated The Surprise		•••	_	Montesquiou-	Small whole length	220	15	0
• • • • • • • • • • • • • • • • • • • •	The Tête-a-tête				Fenzensac	-	64 140	0	0
))	The Young Bohemians The Departure for		•••		;;	_	39	5	0
	Market Study of a NudeWoman		•••		,, ,,	_	70	О	0
	standing		•••		., ,,	_	98	0	o
**	The Repose	,,	•••		,, ,,	_		0	0
**	Jupiter and Juno	.,	•••	123 X 14	E. Densy	sketch for ceiling	12	0	0
1898.	Cupid as a Birdcatcher	,,	•••	411 × 471	May 7th		_	o	o
**	The Environs of Beauvais								
	Cupid as a Birdcatcher	,,	•••		May 17th Tabourier	<u>=</u>	78 1 204		0
1899.	Pastoral, Girl, Musician	,,	•••	34 ^ 304	122001161		204	U	0
	and Dog	,,	•••	26 × 20 <u>1</u>	Broadwood and Lord Seigh,				
**	Portrait of Alexandrine LeNormandd'Etoilles	,,	•••	21½ × 18	London Muhlbacher		1167 1 3400		0
**	Diana and two Nymphs in a Landscape	,,	•••	288 × 381	Langen, Munich	_		o	0
D	Bust Portrait of a						_		
	Woman Cupids Playing	,,	•••	$22\frac{1}{2} \times 18\frac{1}{2}$ $32\frac{1}{2} \times 37\frac{1}{2}$	Stein "	_		0	0
,,	Overdoor	.,		oval —	Baron de Reuter,				
	Lady on a Terrace	,,			London William Eden,	_	152	0	0
1900.	Flora	,,		321 × 491	London Debrousse	_	_	0	0
1)	The Four Seasons		•••	J-2 / 494	Grignon Dumoulin	_		0	o
	Marie Leczinska		•••		Morland		220	0	0
- 11	The Market of Love		•••		Spain		189	0	0
**	Two overdoors	,,	• • •	_	Marquis of Head-				
1901.					fort	_		0	0
	of Beauvais		•••	17½ × 23½	J. Lassalle				0
*****	Judgment of Paris		•••	_	London, July 13	_	504	0	0
1902.	The Triumph of Venus The Departure of	,,	•••	_	Guidi Museum, Rome		0.40	_	_
11	The Departure of Cleopatra			21 7 24	London, April 28	_	940		0
	Portrait of a young Girl	,,	•••	36 × 28		_	115 1 448	0	0
1903.	Galatea, in a shell carriage drawn by	,,	•••	JO X 20	11. 11141101		440	Ū	•
	Dolphins	,,	•••		Berlin, Feb. 14			0	0
**	A Woody River Scene	11	•••	23 × 28	Page Turner	Signed and dated 1762. Purchased in 1868 for		0	0
	A Wood Stream	,,	•••	20 × 28		(_£110	798	0	0
**	A Girl with a Mask	,,	•••	28 × 22 1	John White	Realised 110gs. at the Novar Sale 1878, and 150gs. at the Posno			
						Sale 1880	37 1	6	0
**	A Mill at Charenton	,,	•••	48×60	Madam Lelong		1000		0
**	Chinese Fishers Cupids and Infant	,,	•••	$14\frac{3}{4} \times 20\frac{3}{4}$,, ,, ,,,	_	560	0	0
.,	Bacchanals	,,	•••	33 × 53 oval	London, April 28	Set of 4 overdoors	52 1	0	0
	The Egg Merchant	,,	•••	42 ··· 33½	Lelong	•	_		0
**	Familiar Scenes	11	•••	_	,,	pair	•	0	0
11	Fishing Boats	,,	•••		Veile	Circuit and dated and		0	0
**	Diana Reposing	"	•••	29×38	Vaile	Signed and dated 1748	3150	0	0
"	The Triumph of Amphitrite	,,		39×56 oval	,,	_	357	o	0
11	The Fortune Teller	,,	•••	124 × 724)				
* 1	The Love Message	,,		123 × 73	Veile		00:	_	_
	Love's Offering	_	-	120 × 72	Vaile	_	23415	0	0
	Evening		-	124 × 718)				
	Cherubs Sporting	11	•••	25 × 19	London, July 13	pair	110	5	0

Year.	Title.	Method.	S	ize and Shape.	. Sale.	Remarks.	Price.
1903.	Venus, seated on Clouds	oil		21½ × 17½ oval	London, July 11	Signed and dated 1762	£ s. d. 504 0 0
"	Diana and Cupid The Infant Bacchus	,,	•••		London, Nov. 28	pair	63 o o
1904.	and Cupid A Bacchante	,,		30 × 37½	Hayne	_	220 10 O
,,	The Bird Cage \ The Little Bird-Nester	,,		_	Marne	-	2728 o o
"	The Mill Woody Landscape	,,		28 × 351	Paris, May 26 T. Thurlow	~	86 o o 115 10 o
"	The Seasons	,,	•••	352	Ridgway	Set of 4 panels	
,,	Head of a Peasant Girl	,,	•••	_	Paris, Dec. 16	Catalogued as by Boucher	40 0 0
1905.	The Soap Bubbles	,,	•••	-	Paris, Feb. 6	_	860 o o
"	Cupid Drawing Lovers, Love's Messengers, and a Floral	,,	•••		Paris, March 21		200 0 0
	Offering	,,	•••		London, March 25	Set of three	39 18 o
*1	Group of Lovers	,,	•••		Paris, May 12	_	96 o o
"	The Fisherman	,,	•••		Paris, June 26	_	284 0 0
**	Nymphs and Cupids The Toilet of Venus	,,	•••	39 × 43	Paris, June 29 London, June 17		228 0 0 141 15 0
1,	Shepherd and Shep-	,,	•••				
,,	herdess Sleeping Nymph and	,,	•••	29 × 35	London, July 8		787 10 O
	Satyr	,,	•••	30 × 38	Paris April or	_	94 10 0
1906.	Venus and Cupid Shepherd and Shep-	11		_	Paris, April 25	_	120 0 0
••	herdess	,,		$15\frac{1}{2} \times 14$		_	37 16 o
**	Musical Cupids	,,	•••	_	Paris, March 30	_	820 0 0
11	Cupids Playing	,,	•••	_	Paris, April 30	-	708 0 0 680 0 0
11	Cupids Playing Birth of Bacchus	,,	•••	_	Paris, May 4	_	74 0 0
11	Cupid with Flowers	,,	•••		Paris, May 16	_	312 0 0
,,	Young girl with two	,,					
	children	,,	•••		11 17		88 0 0
1 9	Allegory of Hymen	,,	•••	221 × 171	Quilter		148 0 0 325 10 0
11	Madame de Pompadour Nymphs and Cupids	,,			London, July 2		325 10 0 60 18 0
"	Shepherd and Shep-			,	London, Dec. 1	_	136 IO O
19	charity	,,	•••		London, Dec. 20		78 r5 o
11	Fruit Girl and her			43 in.	Tandan Est of		.0 -6
	Venus and Cupid	**	•••	circle 18 × 22 1	London, Feb. 16		58 16 o 32 11 o
1907.	Solitude The Sleeping Beauty	,,	•••	10 1 224			
	Cupid pursued Cupid Captured	. ,,	•••	-	Sedelmeyer	_	4480 0 0
,,	Pastoral	,,			,,	_	960 o o
	Bacchante Sleeping		•••		,,		560 ∪ O
11	The Pretty Fishergirl	***	•••		17 ***		1040 0 0
**	Fisherman The Watermill	**	•••	_	.,		20 2 0 0 80 0 0
**	Landscape	,,	•••	_	,,	<u> </u>	120 0 0
**	The Message	,,	•••		Paris, April 16		648 o o
	Pastoral Jupiter, Calisto and						
**	Čupids	,,		$32\frac{1}{2} \times 40$	London, April 13	-	33 12 0
**	Landscape, The envi- rons of Beauvais			_	Paris, May 13		200 0 0
,,	Coteaux de la Marne		•••	_	Paris, May 24		6o 5 0
,,	The Ferryman	,,	•••		,, ,,	_	38 o o
11	The Haymaker	,,	•••	_	" "		36 10 O
"	A Shepherdess, seated on a landscape with a child and a lamb, listening to a young shepherd who is play-			32 × 27			
	ing a flute	,,		oval	London, May 31	-	189 0 0
**	Young Shepherdess A Bacchante, with	11	•••	_	Sedelmeyer		132 0 0
,,	Cupid and an infant Bacchanal	,,		34 × 45	London, June 14		63 o o

Year.	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price. £ s. d.
1908.	Ariadne and Bacchus	oil		Paris, March 1	8 —	84 0 0
11	Bacchantes Sleeping	,,	—		—	80 0 0
**		,,	—	,, April 8	—	350 o o
,,	Mercury Educating					
	Cupid	grisaille		11 11		96 o o
,,	Pastoral	oil	—	11 11	—	304 O O

BOUCHER SCHOOL.

1902. 1903.	Pour la Plus Belle Boys Playing, Dancis		oil			 43 × 58	Paul Baudry	_	176	0	0
1903.	and Sporting	ug,		•••		oval	London, Nov. 28	set of four overdoors	. 04	10	0
1905.	Game of Love	•••	,,		•••	_	Paris, June 20	pair	-6-		
-9-5.	Landscape				•••	_	Paris, Feb. 27		42		ō
	The Toilet of Venus		71			_	Paris, March 21		62		_
,,	The Rustic Bridge		,,	•••	•••	_	•	-		-	
.,		• • •	11	• • •		_	~". w ". ""		44		0
* *	The Angling Party	• • •	,,		•••		Paris, March 24	-	100	0	0
,,	Nymphs Bathing			***	•••	63×63	London, May 8	pair	. 31	10	0
	Cupid and Psyche						-				
1906.	The Little Hunters		,,			_	Paris, March 26	_	58	0	0
٠,,	Pastoral Scenes			•••		50 × 34	London, Mch. 17	set of four			o
• • •	Lovers					28 × 35	London, May 26		22		
7005		•••	,,	•••	•••	20 ^ 33					
1907.	Venus and Love	•••	,,	•••	• • • •		Sedelmeyer	_	92		0
,,	The Fisherman	•••	11	•••			Muhlbacher	_	76	0	0
17	The Seasons		,,		•••		Sedelmeyer	set of four	. 932	0	0
	Spring					_	Paris, April 16	_	236	0	0
		ith	••				. 2				
,,		ınd									
	Cooks					7 F1 V 3 F	London Mon ar	a pair, overdoors	30	18	_
		•••	* *	•••	•••		London, May 31			_	
2.7	Cupids	•••	**	•••	•••	185 × 40	London, April 13	overdoor	• 37	16	0

DRAWINGS, WATERCOLOURS, PASTELS, AND GOUACHES.

Уеаг .	Title.	Method.	Size and Shape.	Sale.	Remarks.	Price.
1744. 1756.	Two Pastels Venus drawing a heart pierced with arrows	in three crayons mixed with		Quentin de Lorangèr	е	£ s. d. 4 4 0
1760.	An old woman and two young girls, one of whom holds a rabbit	pastel	-	Dec. 15	-	2 5 0
1763.		in three crayons p.	15 × 12	D 1 1	Engraved under the title of "Trait Dangereux"	2 10 0
1766.	Bust of a young man Head of a woman	p. .p.	_	•	-	1 12 6 0 12 0 0 7 6
1767.	Two architectural pieces Two similar drawings	pen, coloured	$ \begin{array}{c} - \\ 11 \times 7 \\ 15 \times 11 \\ \text{oval} \end{array} $	* 11	— — —	o 16 o r 13 6
,,	Bust of a young girl holding basket of flowers	p.	14 × 13½	,, ··· ·	<u>–</u>	8 r6 o
,,	A flower girl	pen, with bistre wash	-	,,	-	400
**	Venus at the bath with Cupid (Diane decouv- rant la grossesse de Calisto)	pen, with bistre			4	
,,	Landscapes, with figures and animals	wash pen, and san-		,,	two	5 15 0
,,	Landscape with Dove-	guine blk. and wte.		,,	two	I 12 0
1768. 1769.	The Repose in Egypt Two male life studies	ch pencil sanguine and		Mariette .	:: <u> </u>	3 0 0
**	The Nativity	charcoal g.	_	•	Engraved by Fessard under the title of "La Lumière du Monde"	0 12 0
**	Four heads from life Six studies of heads:)	S.	_	,,		0 12 0
	six drawings in s and three crayon drawings Nine heads, two coats-			,,		0 10 6
,,	of-arms, etc Five heads, a grotesque	pen		,,	–	076
	and a child Group of two children	blk. ch	_	,,		o 6 6 o 15 0
	and two children	one in s. and one in three crayons				
**	Three groups of child- ren	5 .	_	,,	<u>–</u>	o 6 6
**	A Humourous Concert Three female studies	col. ch	_	,,	<u>-</u>	o 8 6
.,	Venus on the water A woman	s.) —	,,	–	- 0 4
**	Venus on her bed	s. p. three crayons	} _	•		0 8 6 0 12 6
**	Five compositions	pen and bistre		,,	<u>–</u>	2 0 0
,1	and two	blk. ch pencil	_	,,	. –	1 0 0
"	Landscape with figures Two children with wings	blk, ch	_	,,	-	I 12 0 0 IO 0

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks	Price. £s. d		e. d.
1769.	Juno commanding Æolus to destroy						~		-
,,	Æneas's Fleet Woman, half figure	pen and bistre) three crayons		Cayeux	•••	_	1	0	0
,,	Child seated Woman reclining	blk ch stump, in three		.,	•••	_	0	7	6
1771.	Portrait in a medallion,	crayons	_	,,		_	0	12	6
1//1.	beld by fame and			Lebrun Fils			_	_	6
,,	supported by children Birth of Adonis		_	Lepidii Fiis	•••	_		I	
"	Apollo and Daphne		_	,,	•••	_	1	8	6
"	The Visitation of the Virgin			,,	•••	_	I	4	o
3.0	The Repose in Egypt		_	,,	•••	_		15	
**	Amphitrite seated on a Dolphin		_	,,		_	I	II	6
	Two Heads								
	Study of a woman seated holding a sheep		_	Dec. 16	•••	-	0	10	0
	Seven studies)	v -6	D6					_
**	Female Life Study Composition		19 × 26 —	Dec. 16	•••	unfinished sketch	0	11 12	6
11	Pastoral subject		_	,, 19	•••			15	
**	Hope and Religion Parnassus	_	_	,, ,, ,,,	•••	pair		I II	
"	Temple Interiors		_	" " —	•••	four		10	
**	Venus nude, standing looking at two turtle-	mixed with							
,,	doves The Unbelieving	•	_	Boucher	•••	composition of twelve		15	
,,	Thomas The Adoration of the	blk. and wte. ch.	$10\frac{1}{3} \times 16\frac{1}{3}$.,	•••	figures	8	0	0
•	Shepherds		9 × 11	,,	•••	-	8	0	0
"	Pastoral Study of a woman		_			_	I	0	0
,,	standing The Game of Blind-		_	_			0	5	6
,,	man's Buff	g. pen and chinese	$13\frac{1}{4} \times 19\frac{1}{2}$	Huquier	•••	_	12	•	•
	Tombs	white	<u> </u>	,,	•••	-	0 1		6
11	Soldiers in a field Interior of a room with		8 × 11	,,	•••	-	1	0	0
	woman seated feeding a child	۵.	10 × 7	,,			3 :	17	6
17	Two Fable Subjects			,,			_		
,,	and Three Pastorals The Cries of Paris	sanguineandch.	_	,,	•••	eighteen	0 1	10 0	0
**	Twenty studies of			,,					
	Foreign figures Two large Chinese	_		,,	•••	_	2	0	0
*1	subjects	s.	_	,,		_	0 :		0
*1	Ten Chinese subjects Twelve ,, ,,	_		,,	•••		0	5 7	6
"	The Little Flower Girl	_	_	,,		_		10	
,,	Eight drawings of vases and cartouches	<u>_</u>	_			<u>_</u>	0 1		_
1773.	and cartouches Two academy studies	_	_	,,	•••	_	0 1	15	U
	and two drawings	_	_	Lempereur	•••	_	0	5	0
••	The Announcement of the Birth of the								
	Saviour to the Shep-						6	٥	
	herds by the Angels A Fountain	blk. ch. heigh-	_	,,	•••		U	O	0
"		tened with white or chi-							
	Manage of how the Man	nese paper	_	,,	•••	-	1	o	0
*1	Venus at her Toilet	bistre heigh- tened with white	· —	,,		-	I	5	o
14	Three women and a								
	child, one makes soup and the others air								
		pen and wash	_	,,	•••	_	2 1	10	0

Year.	Title.	Method.	Size and Shape	ŧ.	Sale.			Rema	ırks.		F	Price	
1773.	Landscape	on grey paper heightened									£	8.	d.
		with white		Lemper	enr							_	_
11	Head of a woman	р.		,,	,,,	•••					2	_	0
11	n cn	pen and wash	_		•••	•••					2	0	0
,,	Scene from the Tragedy	pencil on		,1	•••	•••					2	U	U
	The Debertion of Ore	vellum	_	,,	•••			_			0	16	0
,,	The Beheading of St. John the Baptist The Pilgrimage to	-											
,,	Emmaus Amphion on a Dolphin accompanied by Tritons and Naiades; and the figure of a	_	_	,,	•••	•••						12	
**	woman Four fan compositions including the Rape	_	_	17	•••	•••	two	•••	•••	•••	0	10	6
	of Europa	_	_					_					_
1,	Compositions and studies, including one of			,,	•••	•••					Ü	15	Ū
	Moses	_	_	,,	•••	• • •	four	•••	•••	• • • •	0	8	0
**	Four drawings, one a Title page and another Group of												
	children Two Pastorals and two	_	_	,,	•••						2	O	0
	others	_	_	• •	• • • •	• • •					О	7	6
.,	Three Compositions and three studies	_						_			0	8	0
	The lord and his vizier	pencil on		"							Ü	Ü	U
	The Audience of the	vellum	_	*1	•••	•••	two	•••	•••	•••	1	0	0
**	Lord The Slave Merchant The Mute												
	A Janissaries Camp	_	-				four	•••			1	0	o
,,	A Sultana Reading A Sultana Bathing The Cadi gives												
	Audience		_	2 7	•••	•••	three	•••	•••		0	12	6
* 7	A Sultana and the Cap- tain of the Janissaries		_	72	•••						1	0	o
**	The Muphti and Chidou-												
	Bachi	pencil	_	21	•••	•••	two			•••	0		0
,,	The Boftangi The Capigi-Bachi Numerous Heads	blk. and wte.		"	•••	•••	two	•••	•••	•••	0	10	6
		ch. on grey											
		paper	_	,,	•••	•••					0	12	6
**		on blue paper	_	11	•••	•••		_			0	15	0
,,	The Mills of Charenton	_	_	**	• • • •	•••	two	•••	•••		2	0	0
	Landscape - Gentilly near Paris	_	_								_		6
11	Landscape-Gentilly near Paris with			,,	•••	•••		_			2	7	Ü
	Fisherman			• •	•••	•••		_			0	16	0
1)	Landscapes	on blue paper	_	**	•••	•••	two	•••	•••		1	4	0
,,	Suggestion for the dec- oration of an opera, and another	_		.,				_			1	0	O
**	Three Drawings	one blk.ch.and		•,									
,,	Two Drawings	two pencil one blk. ch. the other on blue	_	11	•••			_			0	8	0
	Three Little Land-	paper	_	,,,	•••	•••		_			0	8	0
**	scapes		_			• • •		_			O	7	6
13	Three Little Land-												_
,,	scapes Three Little Land-	_	_	**	•••	•••		_			0	10	6
••	scapes	one on blue pape	er —	11	•••	•••					I	0	٥

Year.	Title.	Method.	Size and Shape	. Sale.			Remar	ks.		Price	
1773.	Pastoral Landscapes View of Cachant near	blue paper		Lempereur		two	•••	•••	***	£ s. 0 17	
	Paris and a study of a woman	blk. ch. on wte.								0 7	6
"	Nine different drawings Psyche refusing Divine	paper		,,	•••		_			0 7	6
1776.	Honours Two Architectural	pen and bistre	_	Jacqmin	•••		_			12 0	0
	pieces with figures The Flower Seller		_	Neyman Blondel de Ga						0 I5 7 5	0
,,	The Repose in Egypt		_	Mariette			_			3 3	0
71	The Virgin and Child with Saints	pen and bistre	_	,,						1 10	o
*1	Religion, figure on a cloud	ь.	_	,,			_			10	6
**	Victory and Fame Portrait, supported by	blk. ch	_	***	•••					2 0	0
,,	two Cupids	b.		,,	•••		_			2 18	0
**	Three sheets of Children groups	s.		,,						0 12	6
**	Venus and Æneas	sanguine and blk. ch		,,		three				4 0	0
**	Four studies for foun- tains, ceilings, etc			,,			-			2 0	0
2.6	The Lord's Supper.	pen)							_
	Landscape Three classical sketches	blk. and wte. ch		,,	•••		_			1 10	U
**	Twenty-six Vignettes for the History of										
1777.	A TTT 1'	pen		Prince de Co	 nti		_			3 O 1 3	o 6
-777.	Two Cupids on Clouds	sanguine and								2 7	
	Fountain, composed of two women, holding		_	,,	•••		_			2 /	Ü
,1	a shell Two Landscapes, in one a Fisherman in his boat, in the other	pen and bistre	_	**			_			0 7	6
	an artist with children	white paper	17 × 12	La Tour d'A	ıgues					6 o	0
**	Samson betrayed	paper		,,,			-			1 15	o
• • • • • • • • • • • • • • • • • • • •	Adoration of the Shep- herds	pen and blk. ch.	6 3 × 9	Randon de B	oisset					8 o	0
,,	Sacrifice to Venus	bistre wash	13 × 17	,,	•••		_			12 ' 0	
"	Angelica and Medora Cephalus and Procris	pen and wash b.	7 × 11 7 × 9	"			_			5 5 4 16	0
,,		ink and bistre				nine fi	igures	•••	• • •	10 O	
,,		blk. and wte. ch blk. ch			•••		_			10 17	
11	Diana bathing with Nymphs	blk. ch. on									
	, ·	white paper			•••					8 o	0
,,	Peasant and a young Girl, and a Laundress Woman and Two	s.	11 × 7	,,		two		• • • •		8 a	0
,,	Children A Woman with a Child	p.		**		two	•••	•••		6 10	0
,,	in her arms. Interior with a Woman holding a frying-pan, and another with a										
	Child, drying linen Cupid teaching three	pen and bistre	12 1 × 81		•••	two	•••		•••	8 5	0
**	Girls Woman reclining with	blk, and wte, cl	h. 13 × 3	**	•••					3 12	0
,,	Cupid asleep	blk, and wte									
	Woman reclining with two Children.	ch. washed with pastel	. 8 × 11			two				9 10	
••	Two Women Two Women reclining.		9 × 14		•••	two	***			10 0	0

Year.	Title.	Method.	Size and Shape.	Sale.		Res	marks.			Price	
1777.	Two Naiades and two children	bistre and white	10 × 7	Randon de E	Boisset		_			8	
**	Young Girl with Rabbit The Old Miser.	pastel	12 × 9		,,	pair				15	
**		pen and bistre			,,	pair	***	•••		0	
11	Venus and Cupid The Three Graces and	p.	14 × 3	,,		pair	•••	•••	13	0	0
"	Cupid	blk. ch. and									
		pastel	13 × 10	,1 1	,,		_		16	10	0
,,	Venus and Cupid	blk. and wte. ch.	11 × 6		,,				6	8	
11	Young woman playing										
	with a Bird	_	9 × 6	1) 1	,,	two	•••	•••	16	16	0
* *	Woman holding a basket of flowers										
	A Naiade and Venus										
.,	with doves	blk. ch. and									
		pastel	11×8	,,		-			10	5	0
* *	Seven Cupids playing										_
	with a bow	blk. ch	10 × 30		,,	-	-			17	
* *	Three children The Three Graces		4 × 13			-				17 5	
11	Young Girl with basket	_	_	11 1	,	•	_		- 4	3	٠
1,	of flowers on her head	blk ch. and									
		pastel	11×8	.,	,	-			7	10	o
,,	A Barn, figures	_	11 × 15	,, ,	,,		_		0	5	0
11	Landscape, cottage and										_
	mill		11 × 8	,,	,,	-	_		I	12	O
11	Landscape, farm and figures	ink and wash	9 × 7						3	15	0
.,	Peasant bolding a	IIIR and wash	9 ^ /	## 1					J	-)	ŭ
''	basket of flowers, near										
	her is a dog	_	16 × 13	11 ,	,	-	-		12	0	0
	Little Boy holding a					•					
	stick	_	11×7	,, ,	,	pair	•••		8	0	0
• • • • • • • • • • • • • • • • • • • •	Little Girl holding a basket of flowers										
,,	Woman seated, with)									
	cat and dog	_	oval	11 1	,,	two	•••		9	10	6
**	Danæ and the Shower of	[
	Gold)									
11	Woman holding a Donkey	p.	$14\frac{1}{2} \times 10$,,	pair			25	0	0
	Woman unloading a	Ρ.	149 / 19	,, ,	,,	pari	•••	•••	-5	•	•
• • •	Donkey										
	Tobit and the Angel		10 × 15	,, ,	,,	-	_			17	
11	Head of a Woman	blk.ch	11×8		,	-	_			0	
**	Head of the Virgin Child	red ch blk			,,	half figure			1	10	0
,,	Landscapes: Cottages	DIA	11 2 0	,, ,	,,	nan ngure	•••	•••	•	7	Ü
*,		one heightened		,, ,	,	-	_		4	16	0
		with wte. the									
	A I androso	other blk, ch.							_	• -	6
,,	A Landress A School	pen			,	pair two	•••			17 10	
- 11	A Woman carrying a	рен		11 1	,,		•••	•••	·	10	Ŭ
1)	child in a basket										
11	Five Drawings	Ъ,		",	,	-	_		8	16	0
1.2	Five Drawings	blk. ch. and									_
	Woman seated holding	charcoal		11 1	,,	-	_		٥	10	O
11	a basket of fruit	blk. and wte.	_	,, ,	,,	pair			4	17	6
,,	A Fisherman	chalk		,, ,	,	F	***		т.	- 1	
,,	Woman standing		_	,, ,	,	pair			5	0	0
,,	Woman seated										_
2.1	Two Women Two Women and three	_		,, ,	,	pair	•••	•••	4	16	O
11	Cupids										
,,	Woman standing	blk. ch		,, ,	,,	two			2	5	О
"	Woman and ber child			,,						,	
	in a kitchen										_
,,	Woman reclining			11	,, ,,,	pair		• • • •	5	17	6
"	Venus sleeping Three Naiades	_				pair			0	ΙO	0
+ 1	Three Naiades	_		**	,,	Pari		***	9	10	9

Year.	Title.	Method.	Size and Shape	s. Sale.	Remarks.	Price.
1777.	Venus and Cupid Bacchante sleeping) Four studies of Heads			Randon de Boisse	t —	4 4 0
,,	Cottage with woman and three children			22 11 111		5 I5 O
,,	Landscapes: Buildings river, and figures		_	11 11 11	two	2 18 6
,,	Landscapes: Figures and animals			*, , ,	two	2 18 6
11	Landscape, Figures and Miller's house	three crayons		11 11	_	3 4 0
**	Shepherd wheeling a Girl in a Barrow	pen and bistre		,, ,,		18 o o
1778.	Flowers		16 × 13	Lerouge		12 0 0
1779.		on paper		Marquis de Cal- vière d'Avignon		0 17 0
,,	Study of a Woman	grey paper		,,	_	1 0 0
17	Interior of a country bouse Two Heads, Man and	blk. ch	_	1) ()		050
,,	Woman, study for a fountain			d'Argenville		076
11	Child's bust; Woman with three Children			,,	- American	0 15 0
7.7	Joseph sold by his brothers			Trouart	-~	6 12 6
1781.	Young man giving Birds to a Girl	pen and bistre	73 × 93	Sireuil	_	7 4 0
"		blk. cb. and white	14 × 93	,,		36 12 o
"	Young Girl carrying a Basket in which is	-1				
,,	a Child Mme. de Pompadour Young Girl holding a	p.	13 × 10 14 × 12	,,	-	19 5 0 8 0 0
11	Rabbit		12 × 9			5 5 0
	Young Girl with Cat on her knees	round blk ch.	-~ ^ y			J J -
	Danæ receiving the Shower of Gold	wte. paper	10≩ in. diam.		two	7 12 0
**	Young Girl making a school of little boys Young Boy making a		101 × 71	,,	pair	26 o o
,,	school of little girls Young Girl, nude, re-	blk. ch. and				
	clining on a bed The Adoration of the	paper		11	→	3 13 6
,,	Shepherds The Three Graces, bathing		•	,,	_	16 0 0
1)	g .	paper pen and bistre wash, blue	40 X 24	,,,	_	4 0 0
,,	Landscape	paper blk. and wte.	7 × 9	,,	_	7 5 O
	•	crayon, blue paper	13 × 9	,,		3 16 0
,,	Woman reclining on drapery	grey paper	7 8 × 4	,,		3 12 O
"	Nude Woman, lying on her back	in colours on grey paper		,,		4 16 O
1782.	Two Turtle-doves, and woman leaving a Bath	ch. and wte. crayon, on grey paper	_	Lancret		1 12 0
,,	Head of a Woman, hair tied with ribbon	р.	15 × 12	Menars de Marign	v —	4 16 6
,,	Portrait of Woman surrounded by a floral	r	3 = 3		,	•
,,	garland Similar subject	<u>p.</u>	$13 \times 9\frac{1}{2}$,, ,,	_	6 o o 5 13 6

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks.	Price. £ s. d.
1783.	animals	pen and san- guine wash	_	Dazincourt		_	1 12 0
,,		blk. ch., wte.	oval				3 4 0
**	Cupid The Flower Girl	blk. ch. and pastel on wte.	Ovai	**	•••		
,,	The Repose of Venus	paper blk. and wte.		11			6 17 6
**	Bust of a woman with	ch	_	11	*	_	5 15 0
	flowers in hair Another, similar	p.	16 × 13	11			2 8 0 2 12 6
"	Another, similar Woman lying on a bed	p. three crayons and pastel	16 × 13	,,		_	2 18 0
"	Figure of a Woman holding a medallion	three crayons and pastel		11	***	_	3 0 0
11	Nymph tied to a tree and corrected by	and paster		,,			J
	Cupid	blk. and wte. ch. on grey paper	_				I 4 0
**	Young Shepherdess, seated, holding a						
	medallion	tel, on grey					2 0 0
	Woman holding drapery	paper	_	1.7			0 16 0
11	Young Shepherdess in	bik. and wic.cn.		* *			
	bright costume						I 10 0
	Five Children	sanguine three crayons	_	11		<u>-</u>	0 8 0
"		blk. ch. on wte.		1)			
,,	Woman in Chinese costume	paper		n	I	oair	1 1 6
11	Diana and Endymion Shepherd surprising a	blk. ch. on note paper		1)]	pair	1 5 0
,,	woman bathing Two Nymphs bathing, in a Landscape	_			1	pair	5 12 0
	Shepherd suprising a Shepherdess bathing					•	
* 1	Venus seated holding an arrow						6
	Two female studies,	tel		* *	***		2 12 6
"	similar Ten busts of young	_		11			4 1 6
,,	girls in various posi- tions, similar	_	_	,,	•••		1 10 0
11	Studies of Naiades and						
	Tritons Woman, seen from the	paper	y	,,	•••		1 5 0
11	back	crayons	_	.,		_	
9 1 91	Bather and two Cupids Figure of a Woman	_	у —	,,			6 16 0
13	Landscapes, river views	paper	_	1.7	***	_	2 15 0
37	and figures Landscapes and pastoral		_	1 >		twelve	280
,,	subjects Peasant, back view	blk. and wte. ch and pastel or		**	•••	numerous small sketches	2 4 0
	Laundress, bolding a	blue paper		11	***	_	5 5 0
,,	basket of linen	paper		1.1		_	4 16 O
,,	Two Landscapes Two Women and Cupid	paper		11			0 4 0
11	A column surmounted by a vase and a	blk. and wte					
	medallion			11	•••	_	0 12 0

Year.	Title.	Method.	Size and Shap	e. Sale.		Rem	arks.	Price.
1783.	Three Landscapes	_	_	Dazincourt	•••	_		£ s. d. o 8 6
"	Child Studies	ch, on wte. paper	-	"	•••			1 18 6
,,	Studies of Babies Head of an Old Woman	blk. and wte. ch.			•••	two		0 18 6
11	Studies of Peasants	_	_	1+	•••			176
**	Bust of the Virgin	crayon and paste	el —	**	•••	_		250
**	Studies of draped female seated figures	blk. ch. on blue	1					
	A . T . C	paper		**	•••	. –	,	I 0 0
11	An Interior A Kitchen	ch	_	11	•••	pair		2 8 o
**	Venus reclining with	hill al						
,,	Cupid Pastoral subject	blk. ch ch.	=	,,	•••	pair	•••	1 15 O O 15 O
,,	An interior. Country scenes			,,		pair		6 16 0
11	Nymphs reposing after the chase	blk. ch. on wte.				-		
	the chase	paper	_			pair		4 16 o
	A Shepherdess sleeping and her flock.	pupor		***	•••	part		4 10 0
,,	Two similar subjects		_	**			_	156
**	Peasant carrying a			**	•••			ŭ
	child in a basket		-	• •	•••	pair		2 8 o
- 11	Three studies of heads Three drawings	p.	_	17	•••	_	-	0 12 0
- 11	Two children, pressing		_	**	•••		-	υ 76
**		3 crayons on						
	•	grey paper		",			-	080
	Three studies of hands			••				
	and a composition Venus seated with Cupid	on paper blk, ch. on wte.		**	•••	-	-	076
		paper		• •		_	-	1 0 0
**	Shepherdess leaving the	1.111 · · · · ·						
	bath, landscape							
,,	Female studies, and			**	•••	_	-	119 0
• • • • • • • • • • • • • • • • • • • •	two studies of heads		_	.,		_	=	080
**	Venus and the Graces	1 11 1						
	in a landscape Two Women's heads			**	•••	_	-	1 19 0
	Group of Soldiers			**	•••	_		050
,,	-	leaf		.,	,	pair	•••	5 15 0
**	Two Heads of Women					•		
	Study of Women re-	pastel	. –		•••		-	0 12 0
,,	clining, view from the							
	back							
	m: a	ch. and pastel	l —	11	• • •	_	-	1 5 O
**	Three Cupids Head of Woman		_	*1	•••	-	-	0 5 0
,,	Figure of a Woman			11	•••	_	-	6 o o
"	Landscape, with Mill and washerwomen							* **
,,	Young Villagers		_	,,	•••	six	- 	1 10 u 1 19 o
,,	Landscape	blk. ch. on grey	7	••			•••	. 19
		paper		••	•••	_	-	0 12 6
19	Hut and bridge on a							
	river, with figures							2 6
,,	Two studies of heads on		. –	• • • • • • • • • • • • • • • • • • • •	•••	_	_	3 17 6
	one leaf	s.		••		_	_	086
• •	Groups of Children		. —	11	•••	pair		0 12 6
11	Child studies		_	11	•••	seventeen	•••	0 15 0
1784.	Landscape with animals The Flower Girl			Taron de C	Sanna			
1785.			_	Leroy de S ville	enne-		_	4 5 0
, 5		ch. on blue			•••			4 5 0
		paper		Nourri	•••	one a '' Hal	t during the	
	Landsonna mitt 6-					Chase'	.11	330
,,	Landscape with figures	see remarks	. –	,,	•••	Three, one l		
						blk. ch.	the others	0 10 0
						DIA. CH.	•••	0 10 0

Year.	Title.	Method.	Size and Shape	. Sale.	Remarks.	Price.
1785.	Eight studies Twelve landscape	pen and bistre	_	Nourri	One a study for the "Massacre of the	£ s. d.
"		blk. ch. on wte. paper		.,	Innocents ' Views of Charenton and	0 5 0
1787.	Mythological subject The Virgin	pen and wash	8 × 13 11 × 8		elsewhere half figure	0 12 6 0 8 6 0 5 0
••	An Interior, with two women and a child	bistre wash		Lambert and		-
1789.	Joseph sold by his Brothers	pen and bistre	9 × 13	Duporail Feby. 15	_	2 12 0 1 13 6
1791.	Interior with two women The Adoration of the			Le Brun		1 5 6
,,	Shepherds The Triumph of Venus	bistre and wte.	18½ × 14			800
1797.	and Neptune A Woman seated, a Landscape and two	grisaille	18 × 33	,,	Composition of 25 figures	1 18 6
	others	blk. ch. on blue paper		Wouters, Brussels	_	0 10 0
"	Young Villager repos- ing leaning on a Vase The Reconciliation of	blk. ch	_	-	_	o 8 6
1799.	Esau and Jacob Jesus making Peace with His Disciples	pen and bistre	_	Basan père	six	2 0 0
**	The Triumph of Venus Venus and Cupids		oval	,,	-	1 4 0
		pastel	14 × 10 3		_	1 4 0 0 11 6
1803.	Young Villager leaning on a Vase	•	_	April 18	_	0 8 6
1810.	Thirty-one Drawings		_		Including Moses receiv- the Tables of the Law, Pastorals, Laudscapes,	
1811.	Moses receiving the Tables of the Law			Silvester	Heads and Studies Twenty drawings and	o 8 6
1814.	The Angel disappearing before Manné and Elyma, and 14 draw-	_	_		studies	086
	ings Young Boy	- p.	6 x 9	Bruun-Neergaard	half figure	1 12 6
18 1 8.	Two young Girls one holding a Rabbit	crayon slightly	0 // 9	,, ,,		
		coloured with pencil		Saint-Moys	~	2 10 0
1823.	Two Nude Angels History and the Arts	bistre and wte.	4½ × 3½	Grunling, Vienna	_	086
1834.		ch	_	T. 0.000	•	0 4 0
1839. 1841.	Young Girl with her		_	Bruzard	for a Fan	0 12 6 10 16 0
	head leaning against a pillow	p.	_	Baron Roger	~	2 10 0
18 42 .	Mme de Pompadour Young Girl with roses	p.	_	11 11	_	286
,,	Study of a Nude	crayon	114 × 84	Villenave	-	1 0 6
,,	Woman Landscape, Farmyard	blk. ch	13½ × 20¾	,,	-	1 12 6 0 10 6
1845.	ing in a Park	p.	_	Cypierre		10 10 0
1848.	surprised by a Shep-					
,,	herd Young Girl smelling a		_	Saint		0 12 6
,,	Flower Studies of Women	blk. ch. on blue		,,		6 8 0
,,	Young Girl Dancing	and grey pape	г <u>—</u>	99 444 444 99 444 444	four pair	2 0 0 18 0 0
**	Young Peasant Dancing			••	•	-

Year.	Title.	Method.	Size and Shape.	S	ale.	Remarks.	Price.
1851.		crayons		Van Os.			4 12 6
11	Young Girl Dancing	crayons on col- oured paper		,,		-ming	8 0 0
1855.	The Three Graces	blk. and wte.		Norblin			2 0 0
"	Cupid	blk. and wte.					10 0 0
**	Head of a Young Girl Crowned with Roses		_	Van den		_	0 11 6
1856.	Bust of a Young Girl			Greverah		Engraved by Marte-	4 0 0
	Nymphs surprised by a Satyr	_		Dec 15		nasie under the title of '' Pan et Syrinx''	0 16 6
**	Venus looking at two			Dec. 15		ran et Syrina	
,,	Doves Girl playing with a Cat	pastel p.			••• •••		2 5 0 11 12 0
1857.	Vertumnus and Pomona			Richard			6 0 0
*1	Five Drawings and Pastels						18 0 0
11	Nine Drawings for the "Metamorphosis of			**	•••	_	10 0 0
**	Ovid" The Birth of Bacchus	chalk on white		Thibaud	еац	-	5 ₂ 1 ₂ 6
	Diana and Actæon	paper		••	•••		7 0 0
**	Vertumnus and Pomona	on blue paper	_	**	•••		13 4 0
"		on blue paper		Nr	•••		6 0 0
**	Twenty-seven drawings Three Nymphs on			Marcille			29 15 0
.,	Clouds Venus and two Cupids	in three chalks		Nov. 30	•••	***	o 8 6
1858.	on clouds The Three Graces, and	s.	_	**			0 2 0
,,	Cnpid	s. coloured and	-	Norblin		-	8 5 0
	Two Groups of Cupids	crayon		**		-	7 12 0
**	attaching Garlands of Flowers to an Altar	in three chalks	_	Mouriau			4 0 0
,,,	Young Woman, nude,					_	0 16 0
**	lying on her right side Pastoral subject	pen and light		,, Kaïemar		_	
*1	Landscape with animals	wash	_	Maiemai	1		086
12		reddish violet	_		•••		036
,,	Frontispiece of a Book			"			· ,
	Three Nymphs, on	white	-	**		-	0 10 6
1850	clouds	in three chalks				-	о 13 б
1059.	Young Girl playing with a Cat	p.		Feb. 21			II 12 O
"	Summer	blk. ch		**			о з 6
**	Cupid stung by a Bee A Wooden Bridge	,, ,,	_	"	•••		0 3 0 0 I 6
"	A Wooden Bridge A Nymph seated	pen		"		_	0 3 6
,,	Pastoral	s.		31			0 4 0
	Landscape with figures			**		sketch	о 1 б
,,,	Head of a Sleeping	in two chalks					0 1 0
	Girl Young Girl Sewing	pencil		",			0 5 6
11	Two studies			• •		on one mount	0 2 0
,,	Two studies					, , , , , , , , , , , , , , , , , , , ,	0 7 6
**	Pastoral	-		.,		for a fan	1 5 0 2 0 0
	Study Study	_		• • •		,, screen	2 5 0
"	Study of a Young Man,			**		,, ,,	
	clothed in satin						7 4 ⁰ 1 1 6
**	Allegorical Composition Country Dance	_	_				3 4 0

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks	Price. £ s. d.
1859.	Young Woman seated in a chair	_	_	Feb. 21		_	0 15 0
,,	Young Girl holding flowers in a basket	_	_	,,			0 4 0
,,	Young Lady in a silk robe	_	_	,,	•••		I 4 0
,,	Venus whipped by Cupid	_		,,		_	3 16 6
,,	Shepherd surprising a Shepherdess	_	_	David	•••	_	956
"	Head of an Old Man	yons, with the shadows		Valloman			. 9 6
,,	Adoration of the Shep-	washed in	_	Kaïeman	•••	_	086
.,	herds Frontispiece to a Book	red wash heigh-	_	,,	•••	_	066
,,	Young Girl playing	white	_	,,	•••	-	o 8 o
,,	with a Dove Group of Children			,,	•••	_	о 1 б
		with wte		,,	•••	_	0 3 0
"	Study The Butter Churners Laundresses Chatting		_	,,		a pair and another	0 1 6 1 17 6
11	Young Girl guarding her Sheep	-	_	_		_	2 5 0
,,	The Butter Churner	_	_			_	2 0 0
11	Study of a Young Man Country Dance	_	_	_		_	7 5 0 3 4 0
1860.	Cupid	coloured in		Norblin			7 17 6
**	Three Cupids support- ing an Escutcheon, which bears the por-	((1100 014111)					7 -7 -
	trait of a woman Bust of a Girl, back view			Denesle	•••	_	1176 0160
,,	Allegory for the Dan- phin			Walferdin	•••		7 5 0
1)	Nude Woman, reclining surrounded by roses	coloured chalks		,,			5 15 0
,,	Child reclining holding grapes			May 21	•••	_	3 12 6
1861.	Study for the awaken-	hlk. and wte. ch. on grey					
,,	ing Nude Woman sleeping	blk. ch. on	_	Lajarriette	•••	_	030
.,	Nude Woman reclining holding a Rose			,,	•••	_	r 5 O
	noiding a Rose	wte. on grey					о 16 о
	The Reverie	paper	_	,,	•••		
"	Venus and Cupid	р. р.	=	_		_	70 0 650
,,	Fan subject	-	_	Van Os	•••	_	286
11	Three Cupids support- ing an Escutcheon, which bears the por-						
	trait of a woman Woman seated, holding	pencil	-	May 29	•••	_	о 13 б
,,	a Basket Study of a Dress		_	,,	•••	pair on one sheet	. 050
,,	Young Girl holding a Basket	blk.and wte.ch		,,	•••	_	0 3 0
**	Interior with three Women, playing musi-	blk. ch. slightly heightened					_
	cal instruments	with wte		Mon 07	•••	truo	0 9 0
**	Screen designs Large landscape with		_	May 21	•••	two	. o 16 o
,, 1860	cottages Landscape with figures	water colour		E. Blanc	•••	_	0160 850
1862.	Lanuscape with nguies	9011aciic	_	J. Diane	•••	_	0 5 0

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks.		Price. £ s. d.
1862.	Virgin and Child with Angels			Bonvoisin		Miniature on ivory		8 0 0
1863.	Heads of Girls and Boys. Young Girl holding flowers on her knee	blk. ch	_	April 16		two	•••	1 4 0
"	The Aga of Janissairies The Sultana.	pencil	_	"	•••	pair	•••	0 10 0
"	Woman reclining Portrait of a Woman Young girl smelling a		=	Evans Lombe	•••	sketch on paper	•••	0 2 0 18 16 0
,,	rose Studies of Children's	p.		Soret	•••			19 4 0
1864.	AT 1 '	blk. ch		Lhermitte				0 2 0 3 4 0
,,		blk. and wte. ch. on blue		Andréossy				100
• • • • • • • • • • • • • • • • • • • •	Nymphs bathing	paper blk. ch	=	,,	•••	_		2 14 6
**	Young Girl in tasteful costume	s.	_			_		056
	Group of Children		_	11		_		0 5 0
"	Young Girl surprised by a faun	blk. ch	_	Мау 10		_		0 17 6
1865.	Three nude Women with Cupids	s.		Desperet		_		4 16 o
11	Cupids on clouds		_	"		_		2 1 0
"	Diana Reclining Nymph sur-	_			•••	_		076
"	prised by Satyr	ch. on blue						
,,	Head of a Young Girl	paper in three chalks	_	"	•••	_		040
	Head of a Young Girl	in three chalks	_	,,	•••			0 10 0
••	A Gardener, with a Shepherd and flock in middle distance	blk. ch	_	*1		_		ı ı o
* *	Shepherdess with basket on head							2 10 0
,,	Nude Man seated	sanguine and wt	e. —	9.1 P+		_		0 4 0
**	Head of a Child Head of a Girl, and Young Shepherd and	blk. & wte. ch.	} _	**	•••	_		0 5 6
••	Shepherdess Four Children's heads on one sheet, and three nude female studies on the same	s s.) _			_		056
11	Two Busts of peasants	in two chalks		"	•••	after Watteau		0 5 6
••	Two drawings	blk. and wte.	_	April 16				o 1 6
**	Woman on a bas relief	ch.on reddish	} —	Gamberlyn		_		о з б
11	A Mother and two	paper	,					
r860	Children Spring and Autumn	s. 	_	Foureau	•••	pair		0 1 0 10 0 0
"	Soldiers halting in a	pen and bistre		Comte de Pe		pan	•••	10 0 0
		•		tales	•••	_		I 12 0
"	Drawing Reclining nude Woman	S.		Demidoff	•••	_		12 16 0
**	surrounded with roses Allegory for the Dauphin Cupids supporting	,	_	Walferding	•••	_		5 15 0
1875.		pen, bistre and sanguine	_	**	•••	_		7 5 0
,5	their side a Shepherd and his flock	pen, bistre and wte		Guichardot		_		700
,,	Portrait of a Poet sup- ported by two Nymphs							, - 3
	on a column	ch	_	,,	•••	_		2 0 0

Year.	Title.	Method.	Size and Shape	Sale.		Remarks.	Price.
1875.	Young Mother giving						£6 s. d.
,,	soup to her Child The Nativity	blk, and wte.		Guichardot	•••		1 O O
	an ar ar a	ch	_	,,	•••	_	1176
"		pen and bistre	_	,,	• • • •		1 1 б
11		pen	_	,,	•••	***	0 12 6
+1	Landscape with Cot-						
	tages						
		ons		,,	•••	six	1116
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		red crayons	_	**	•••	five	0176
	Cupids Shepherd and Shepherdess reposing Studies of head and hand	peu				_	
	The Shepherd's Repast	blk. ch				,	1 18 6
1876.							
		and white	octagonal				
				Marcille		_	12 5 0
,,	Two Cupids	_	$17\frac{1}{2} \times 15\frac{1}{2}$				24 8 0
1877.	The Three Graces		-/2 ~ -/32	Feh. 28			31 0 0
**	Mars and Venus	_	_	11 ***			16 8 o
,,	The Virgin and Child	p.		11	•••	_	7 15 0
,,	Innocence	p.	163 × 114	Brooks	•••	_	44 0 0
**	Allegorical composition					for frontispiece of a book	1 12 6
188o.		F		g		,	
	tine ''	sanguine and					
		bistre	9 1 × 12	Maherault			82 8 o
1,	Head of a young Girl						
	with a Fichu tied						
	under her chin		$13\frac{1}{2} \times 9\frac{8}{4}$.,		full size	30 0 0
,,	Angel's Head	_		,,	•••		7 12 0
,,	Young Shepherd with						•
	bunch of grapes		-	,,			6 o o
,,	Young Woman seated	s.	15×10^{8}	,,	•••		840
,,	Venus reclining holding						
	a Dove	ch. and san-					
	•	guine with					
		wte	13 1 × 16 1	.,			5 12 6
21	Profile Head of a						
	Woman	blk. ch. with					
		wte, on tinted					_
		paper	$8\frac{1}{2}\times6$,,	• • •		480
**	YoungWoman standing	S.		,,	•••	_	24 0 0
,,	Rustic Interior				• • •		36 16 o
1882.		ch	_	Jean Gigoux	•••	for overdoor	10 0 0
"	Moses presented to						
	Pharaoh's Daughter	blk. ch		,,	•••		750
,,	Cupids on the prow of						
	a Ship	blk, and wte.					
		ch and san-					0
	A C-44 141 1	guine		,,	•••	_	800
,	A Cottage with brood	1.					6
	of chickens	сп	_	1,	•••	-	2 12 6
,,	Landscape with build-						
	ings	3.		** ***	• • •	·	5 12 0
,,	Entrance to a Village	-1-					2 8 o
	with Shepherd	ch			•••	-	2 0 0
3.2	Pastoral	line on blue)				
	Child on a Wooden	paper					
"	Child on a Wooden	hills and suto ab	· —	,,	• • •		286
	Bench	blk. and wte. ch.					
		on brown					
	Dust of a seem a Woman	paper		11	•••	nois —	2 4 0
1)	Bust of a young Woman	ch		,,	• • •	pair	3 4 0
"	A Shepherdess Head of a Man	bik. and wte.					
11	Head of a Man	ch vie.					
	Two Heads of Cupids						
3)	Group of Cupids for a	sanguine				****	6 16 0
* *	Screen	blk. and wte.	_	11	•••		0 10 0
	J010011	ch. on blue					
		paper					

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks.	Price.
1882.	Cupids carrying a Car- touche and using the						£5 ∎. d.
**	bow Shepherd seated	blk. and wte.	_	Jean Gigoux	•••	-	I 5 O
		ch. on blue paper	_	,,			2 IO O
**	Head of a young Shepherdess	blk. ch	-	,,	•••	_	0 12 6
"	Cupids playing with goats	blk. ch		Manus (-1	•••	_	0 12 6
"	Young Girl reclining Young Girl, beaten by Cupid	in three crayons three crayons	9½ × 13½ 13½ × 13½	Marmontel	***		36 0 0
,,	Young woman reclining	three crayons	$13\frac{1}{2} \times 18$,,	•••		30 16 o
**	The Nativity	blk. ch	72 × 53	,,	•••		6 10 0
11	Young Girl, bust Fountain design	three crayons ch.	$8\frac{1}{2} \times 6\frac{1}{2}$.,	•••		15 10 0
",	Young Girl's head	ch.	14 × 82 4 × 6	,,	•••		44 16 0 20 16 0
**	Young Woman's head		$6\frac{1}{8} \times 8$,,	•••	_	26 12 6
**	Young Woman's bust	. ch.	$13\frac{1}{6} \times 9\frac{1}{2}$,,	•••	_	19 12 0
**	Love the Conqueror The Dance	sepia	82 X 102	**	•••	_	15 15 O
,,	The Young Artists		$13\frac{1}{2} \times 8\frac{1}{4}$ $5\frac{1}{4} \times 10\frac{1}{4}$,,	•••	_	46 0 0 16 0 0
;;	Washerwomen, in a Landscape	_	8\frac{3}{4} \times 10\frac{3}{2}	,,			3 12 0
1883.	Neptune calming the tempest, which Æolus						3
	had let loose against	1-11-					
	the Fleet of Æneas	blk. and wte, ch. and bistre	00 V 5#8	Béraudière			
••	The Reader	pen and wash		beraddiere	•••	_	24 16 o 8 16 o
11	The Picnic	blk ch. and wte.	$10\frac{1}{2} \times 34$,,	***		35 10 0
**	Three Girls with Cupid	blk. ch	$9\frac{1}{2}\times 8$,,			2 10 0
**	The Return from the Fields	5.	. — .	,,			4 5 0
"	Bust of Young Woman Travelling Bohemians	in three chalks blk. ch. grey	$9\frac{1}{2} \times 7\frac{3}{4}$	", "	***		2 0 0
	· ·	paper	_	,,			3 4 0
11	Sketching		_	Daran	•••	_	4 0 0
11	The Pancake	_		Derenaucourt		_	32 16 o
**	Nymph and Cupid Bust of a Young Girl	s. blk. and wte.	$17\frac{1}{2} \times 13\frac{1}{2}$	Schwiter	•••	_	16 0 0
11	Date of a roung on	ch. grey paper	$12\frac{1}{2} \times 9\frac{1}{2}$,,	•••		18 0 0
1)	Nymph reclining	ch.	$8\frac{9}{4} \times 14\frac{9}{4}$,,	•••		32 16 0
-00.	Nymph sleeping	S.	$8\frac{3}{4} \times 14\frac{3}{4}$	11 ***	•••		60 12 0
1884.	Head of a Boy	blk. and wte. ch. and sanguine		Baron d'Ivry			
"	Bust of a Girl	blk, and blue	_	Daion d Iviy	•••	_	15 12 0
		chalk and sanguine	73 × 53	",		_	156 o o
**	Bacchante	blk. and blue chalk and	74 A 34	19 99			130 0 0
		sanguine	10 × 7½	** **	•••	_	40 0 0
1.8	The Bath of Diana	pen and sepia	7홀 × 12홈	**	•••		35 5 0
**	Allegorical Piece Summer and Autumn	pen and sepia blk.ch	$\begin{array}{c} 9\frac{1}{4} \times 12\frac{8}{4} \\ 8\frac{1}{4} \times 11\frac{1}{4} \end{array}$	** **	···	_	15 12 0
"	The Painter	bik. ch	8½ × 11½	May 21st	pair		31 5 0 21 5 0
.,	Head of a Woman	_		,,	***		9 15 0
**	Three Villagers	blk. ch	-	Beurnonville	•••	-	29 12 0
**	Young Shepherdess followed by two Shep-						
1885.	herds with their flocks The Sleeping	_		31 11	***	_	14 5 0
1005.	Shepherdess	gouache	$10\frac{1}{2} \times 12\frac{3}{2}$ oval	Béraudière	•••	_	II I2 O
1886.	The Rape of Europa	blk. and wte. ch.	2				12 0
2000	raps or Daropa	on blue paper	12 × 8	Richard Lion	•••		34 10 O
**	Mme. de Pompadour		$12\frac{1}{4} \times 8\frac{1}{4}$	**	***		122 0 0
19	The Picnic	blk. ch	$10\frac{1}{4} \times 18$	19 19		_	28 0 0
"	Return from the Fields The Toilet	blk. ch	91 × 71	,, ,,	pair	*** *** ***	66 o o

Year.	Title.	Method.	Size and Shape	. Sale.		Remarks.	Price. £ s. d.
1886.	Gipsy standing holding right hand of a child			Richard Lion	•••	-	14 0 0
"	Girl's Portrait Rocky Landscape with	sanguine and	12 ² / ₄ × 9 ² / ₄		•••		21 5 0
		bistre	$8\frac{1}{4} \times 6$	11 11	•••	_	14 10 0 20 16 υ
31		s.	143 × 101	11 11 11 11			7 5 0
1887.	The Rape of Europa	. . .		Portalis	•••	_	20 5 0
	Young Girl	coloured cb.	118 V 178			_	104 0 0
"	Mythological Figure		117 × 177	Muhlbacher		_	8 8 o
,,	Maternal Cares		-	,,	•••	pair	19 4 0
11	The Elder Sister	s.					8 16 o
1888.	The Artist's Dream The Shepherdesses	gouache	04 × 114	Roth "	•••	<u>-</u>	8 16 0 11 4 0
1889.	Young Girl reclining	chalks and	22				•
	playing with Doves	pastel		A			100 0 0
1891.	Young Girl's Bust Young Girl's Bust	ch		Ayerst Dodé	•••		22 8 0 32 0 0
,,	Young Girl reclining		$13\frac{1}{4} \times 18$	**	•••	_	21 0 0
1892.		<u></u> s.	$12\frac{1}{2} \times 14$	A. Dumas	•••	-	72 0 0
• •	Sleep Venus nude, reclining		6 × 82	11	•••		20 0 0 80 0 0
1893.	A Muse		$11\frac{1}{4} \times 12\frac{1}{3}$	Denain		<u> </u>	70 0 0
,,		sanguine and					
1 >		pastel s.		,, May 13	•••		112 16 0 8 0 0
1894.	Cupid Venus and Cupid		— — — — — — — — — — — — — — — — — — —	Emile Barre	•••	carved oak frame	8 5 0
"	Bathers	w	-	M. Dinelli	•••		1 2 0
,,	Slaves bearing Trophies	hlk. ch	$8\frac{3}{4} \times 7\frac{1}{4}$	O. du Sartel	•••	Louis XVI. carved and	2 0 0
	Cupids on clouds	blk. ch	_	,, ,,	•••	gilt frame	16 o o
17	Rodogune, Act V.		_	., .,		8	
		wash and ink	$8\frac{3}{4} \times 5\frac{1}{2}$		•••	_	8 0 0
,,	Shepherdess reposing Two Young Girls			Feb. 28 April 28	•••	-	176 4126
,,	Allegorical Composition	-		T -C	ſ	sketch for a portrait of \	•
,,		си			(Mme. de Pompadour	
12	The Little Reapers Young Woman's Head	p.	_	General Mellin	iei	<u> </u>	0176 2176
3 P	Young Woman's Head		_	Henri Baudot	•••		4 7 6
"	Naiades	pen		II	•••	studies	2 I O
**	The Little Farmer The Little Fisherman	_	$2 \times 4\frac{1}{4}$	H. Garnier	•••	pair	49 5 0
1895.	The Bathers	s.	_	Cousin		_	276
"	The Education of Cupid		-	0 77 1	•••		4 12 0
1+	Two Young Girls Study	cn. and pastel	_	G. Hoche Nov. 26	•••		9 0 0 2 2 6
"		red and wte. ch.	16 × 10		• • • •	_	2 2 0
11	Les Fourberies de			3.6		1	_
	Scapin Landscapes	pencil gouaches	_	Mar. 30	•••	on parchment	3 I O 20 O O
19 21	The Little Farmer	-	$2 \times 4\frac{1}{4}$	H. Garnier		pair	45 4 0
• •	The Little Fisherman.		·-				
1896.	Venus reclining Allegory		_	Paul Mantz Furby, Marse	ille		1 12 6 2 0 0
1090.	Bust of a young girl	coloured chalks		Destailleur			14 5 0
11	Soldier standing, chat-						
	ting with a Woman, lying on the ground						
	holding a Child	blk. ch	_	**			3 12 0
**	Cupids playing with a			• •			
	goat Oval Cartouche sup-	ch.		21	•••	-	280
**	ported by six Cupids						
	on clouds	c.	17½ × 22½	••	•••	2/1 1 11	20 0 0
• •	Fame and Truth	pen		11	•••	with a medallion portrait of a man between	E 70 E
**	Justice and other figures	pen, on rose paper		,,		of a man between	5 12 6 6 4 0
1897.	Nude Woman, back view	in three chalks		••			7 -
		and pastel,	* .1 · · · -1	DoCorosumt			710 5 5
	Nude Woman, back view	yellow paper	$\begin{array}{c} 14\frac{1}{4} \times 13\frac{1}{2} \\ 14\frac{1}{3} \times 8\frac{1}{2} \end{array}$	DeGoncourt "	•••		740 0 0 124 0 0
**	arman ir ormanı parom favir	, 6-5) Papor	- T2 / U2	,,,	•••		

Year.	Title.	Method.	Size and Shap	Sale.		Remarks.		Price	
1897.	Nude Woman, full face Nude Woman, reclining	ch., grey paper	14 × 74	DeGoncourt		_		24 16	6
,,	back view	yellow paper heightened with blue							
**	Adoration of the Shepherds		$11\frac{1}{2} \times 14$ $16\frac{3}{4} \times 11\frac{5}{2}$,,		sketch on paper		•	o u
* *	Bath of Venus, with Cupids and swan	ch.	84 × 75			_		116 o	0
,,	Girl in Spanish dress	three chalks on yellow paper	13½ × 9½			_		404 0	0
• • • • • • • • • • • • • • • • • • • •	Girl seated Shepherdess bathing	ch.			•••	_		' 6 o	0
,,	The Gardener	paper	$10\frac{1}{2} \times 9\frac{1}{4}$, ,,	•••	_		34 6	6
,,	Pastoral, Shepherdess	blue paper		*1				17 6	6
,,	with goat and sheep Vase and Cupids, land-	w.	$6\frac{1}{2} \times 8\frac{1}{2}$			_		24 0	0
,,	scape background The Footbridge, with two Children, one of	ch. yellow paper	10½ × 7½	,,,,	•••	_		34 16	6
,,	whom is fishing Farmyard with figures		$12\frac{1}{4} \times 9\frac{1}{4}$,,				28 16	6
**	•	sanguine	113 × 81					- I	o
,,	Washerwoman	ch. grey paper	11½ × 12½	Bouillon		_		28 o 8 16	6
**	Head of a Young Girl Shepherdess sleeping Shepherd Fishing	p. blk and wte ch	_	May 28					0
7.5	Nude study of a Man	s.	_	Dec. 13		systems.		I I2	6
37	Young Woman, front view, holding a veil	ch.	_	,,				2 0	0
**	Girl with rose at her bosom	p.		De Montesqu	ion-				
	The Mankow Poreda	gaunaha		Fezensac	•••			40 16 16 0	6 o
1898.	The Monkey Parade Shepherd and shep- herdess		01 × 10	 Decloux	•••	_			
,,	Pastoral	_	97 × 12	Decloux		companion to above		152 o 106 o	
"	The Wheelbarrow	_	$6\frac{1}{4} \times 8$,,	•••	_		50 16	6
,,	Three Cupids	-	8 × 11 ¹ / ₄	,,	• • • •	. –		136 8	
**	Philamint, and Agnes	S.	111 × 71		•••	<u> </u>	• • •	204 0	
,,	Julie Cleante	S.	$10\frac{1}{4} \times 6\frac{1}{4}$,,	•••	pair	•••	124 0	U
,,	Philant	S.	13½ × 7¾	,,		_		74 0	0
,,	Four pencil drawing		34 / *	,,				, ,	
	for the Moliere of 1734	_	72 × 51	.,	•••				0
**	Cupid on a Cloud	5.	7월 × 9월	,,	•••	-		24 0	0
,,	Adoration of the Shepherds	pen	$6\frac{1}{4} \times 6\frac{1}{4}$,,				16 o	o
,,	Medallion supported by Lions and Cupids	blk. ch	$8\frac{1}{4} \times 10\frac{9}{4}$	*				0 18	
11	Bust of a young Girl Two Draped Female	in two chaiks		_				0 16	0
**	Studies Rape of a Nymph	blk. ch	12 × 131	_		ceiling		6 16 o 8	
"	Infant Bacchanals	wash and ink						o 8	
,,	Study, Woman and								
	Cupid	blk. ch. grey	1					0	_
	611 1 1 1 1	paper	$10^{\frac{1}{4}} \times 13^{\frac{1}{4}}$	_		_		14 8	6
**	Girl seated on a bed, with a soubrette								
	behind a curtain	ch	16 × 10	_		~		10 17	6
• •	Cartouche surrounded hy Cupids, &c	pen and wash	_	Feb. 7	***			12 16	6
	Cartouche decorated with religious emblems			/					
,,	Two Girls	chalk and pastel		3.7	"			8 0	
,,	Venus reclining	three challes		Marmontel	• • • •	_		120 O 15 8	
,,	Head of a Girl Bather	three chalks coloured paper	10 × 5‡	11	•••			10 0	0
,,	Bather	ch.and pastel	111 × 131	J. de Bryas		-		592 0	0
,,	Venus and Cupids		$11\frac{1}{4} \times 8\frac{3}{4}$ oval	,,	•••	_		20 0	

Year.	Title.	Method.	Size and Shape	s. Sale.	Remarks.	Price.
1898.	View near Charenton	,,	134 × 168	J. de Bryas	-	£ s. d. 84 0 0
11	The Pancakes	pen and bistre	$8\frac{3}{4} \times 7\frac{1}{4}$		_	120 0 0
"	Girl's Head	_		C. Soyeux	_	7 0 0
11	Pastoral Love Pastoral Love	-	-	,,	-	8 8 6
11	AT 1 4 4 1	_		A =1 ==		6 4 0
• •	Nymph Awakening Portrait of a Lady	_	28 8 × 24	Apl. 20		40 0 0
,,	Peasant and Child	ch	12 × 8	May 3 Marquis de Chen-	_	640
			14 2 0	nevières		60 o o
,,	Reposing Nymph	blk. and wte. ch.	118 V 161			
11		blk. ch	$11\frac{3}{4} \times 16\frac{1}{4}$ 12×8		_	40 0 0 32 0 0
,,	Woman reclining	blk, ch	12 × 8	,,	_	7 8 6
,,	Group of Persons by a		//	.,		, , ,
	Fountain	_	$11\frac{3}{4} \times 13\frac{1}{4}$,,	_	10 16 6
,,	The Young Musician	S.		,, , ,		13 12 6
**	Psyche and sleeping					
	Cupid	_	12 × 94	,,	-	56 16 6
	a 11 at 1		oval			
2)	Cupids on Clouds	–	$11\frac{1}{4} \times 8\frac{3}{4}$,,	-	29 8 6
9.1	The Water Mill The Fountain	blk. ch	$9\frac{1}{2} \times 15\frac{3}{4}$,,	-	24 0 0
,,	Adoration of the Chan	blk. ch	8 × 10 4			28 o o
"	Adoration of the Shepherds		03 7 4 4 3			6, 0, 0
	The Last Supper	_	$9\frac{2}{4} \times 11\frac{3}{4}$	***	_	64 0 0 14 16 6
"	Chinese Children play-		04 ^ 134	,,		14 10 0
	ing		8×6	,,		24 16 6
,,	The Dinner		$8\frac{8}{4} \times 9\frac{8}{4}$,,		50 0 0
,,	Triton			.,	_	4 0 0
,,	Farm Interior	_	_	,,	_	16 o o
11	Historical Subject	_			_	3 4 0
"	Girl Sleeping	p.		F. Eudel	-	44 4 0
**		blk.and wte.ch.		G. Mallet	_	12 8 6
11	Nymph and Cupids	11 11	$12\frac{1}{4} \times 10$	May	_	28 16 6
,,	Spring: an allegory Sleeping Venus and	_		May	_	5 4 0
,,	Cupids	_	_	13 (11		7 0 0
,,	The Toilet	_		,,	-	2 13 0
,,	Two Children	_	_	,,	_	10 0 0
**	Children's Heads	_	_	1) *** ***	_	286
**	Head of Young Woman	_		_,,		11 8 6
	Venus and Cupid		$16\frac{1}{2} \times 13\frac{1}{2}$	Tabourier	-	94 0 0
,,	Head of Young Woman		16 × 12	,,		142 0 0
"	Woman at a Fountain Young Girl Sleeping	wasn	$8\frac{1}{4} \times 5\frac{1}{4}$,,	_	8 0 0
,,	Virgin and Angels		16 × 12 —	November 19th	_	42 0 0 4 8 6
"	The Harvesters' Siesta	pen and wash	_	11 11		12 4 0
1899.	Head of Girl			March 6th	_	106 o o
11	Woman carrying Child			22 21 4	<u> </u>	68 4 o
,,	Portrait of a Girl	in three chalks		11 11 111	_	42 0 0
,,	The Young Shepherdess	s.	-		_	48 o o
• •	The Little Farmer			11 11 11		6 o 8 6
,,	Vertumnus and Pomona	mree chalks	_	,, 19th		52 O O
,,	Cupids on the prow of a boat		_	,, 20th		0.70 6
	a boat Bust of a Young Woman	_	7½ × 6	**	_	9 12 6
"	The Old Man's Calendar		114 × 134	* 33 - 33 - 444	_	100 0 0
"	Three Angels' Heads		114 × 74	,, ,,		11 16 0 8 8 6
,,	The Farmer Resting		$8\frac{3}{4} \times 6\frac{1}{4}$,, ,,		12 8 6
,,	Head of Sleeping Girl	_	$7^{\frac{3}{4}} \times 6^{\frac{1}{4}}$,, ,,		7 0 0
,,	Nude Male Study	blk. ch	' -	Mene ,,		21 0 0
	The Toilet	s.	$14\frac{3}{4} \times 10\frac{1}{4}$		-	27 4 0
,,	Girl's Head	S.		*,	-	8 4 0
11		three chalks	$8\frac{3}{4} \times 13\frac{1}{2}$	11	_	52 0 0
* *	Landscape with rivulets					6 0 0
+1	The Dinner	S.		H Michel Lawr		10 0 0
17	Children with Doves Head of Girl	_		H. Michel Levy	ekotoh —	16 12 6
,,	Little Girl with Cat	p.	7 EB V 121	G. Muhlbacher	sketch	4 0 0
**	Rodogune	<u></u>	$8 \times 5\frac{1}{4}$		_	508 0 0 120 0 0
17	Madame Favart as		~ 5 <u>4</u>	***	_	120 0 0
''	Gardener	_	103 × 83	19	_	24 0 0
**	The Little Samplette	_	10 × 12	,,	_	31 4 0
	-		-			- ,

Year.	Title.	Method.	Size and Shape	s. Sale.		Remarks.			ice.
1899.	The Return to the			7.5				£s	ı. d.
	Farm, night Diana & Nymphs bathing		_		••	_			8 6
11	Shepherd playing Flute	s —		• •	••				8 6
"	Head of Young Woman	_	74 × 51	• • • • • • • • • • • • • • • • • • • •	• •				0 0
,,	Venus and Cupid		74 ^ 54		••	_		•	0 0
,,	Pastoral Scenes	_	$47\frac{1}{4} \times 36$	T C+1-	pair				0 0
		_	$47\frac{1}{2} \times 36$,,	. ,,			30 8	_
11	Mythological Subject	_	_	G. Deloye .				52 0	0
11	Rape of Dejanera The Departure of	_	_	,1 *** *	sketch	•••	•••	24 16	66
"	Esther				. sketch			00.76	
,,	Nymphs and Cupids	_	_	,,		•••	• • •	22 16 6 0	
,,	Lady on a Terrace		_	Sir W. Eder					, 0
	371337			London		_		52 C	0
21	Nude Woman Shepherd and two	_		Nov. 23	••			18 c	6
"	children	_	_	de la Rochenoir					
	Shepherdess seated		$6\frac{1}{4} \times 8\frac{1}{4}$	Calando				4 0	
,,	The Return from the		4 . 4		•			13 4	
	Market		_					8 o	0
21	St. Peter and Paul		- 1 1						
	healing the Blind The Return of Tobias	_	104 × 74	_		_		12 0	
.,	Nude Woman Sleeping	_	14½ × 10	_				29 4 20 0	
1900.	Rape of Dejanera		$11\frac{1}{2} \times 15$	Feb. 26				24 0	
*1	Six Oriental Heads	-				_		4 16	
,,	Fisherman on the banks		- 1 0	D 1 E 11					
	of the Seine Male Study	_	13‡ × 18	B. de Fulde March 19		_		36 16	
"	The Fountain	_	26 × 263	,, 31		_		5 12 28 16	
,,	Young Peasant Woman		70 X 201	,, ,,	•			20 10	U
	and Child	blk. ch	_	Fraissinet				5 4	0
,,	The Cupid's Suicide	_	$24\frac{1}{4} \times 40\frac{1}{4}$	April 28	•	_		28 16	6
77	Joseph sold by his Brothers			Defer-Dumesnil					
,,	An Angel	_	_	,, ,,		_		36 o 10 o	
,,	Danæ receiving the			Guyot de Ville				10 0	U
	Shower of Gold	_	$12 \times 18\frac{1}{2}$	neuve	•			68o o	0
,,	Woman Reclining,			•					
	back view The Nativity	_		June 14		_		7 12	
"	Woman seated, draped	_	_	,, 27 Charcot		_		10 16 9 5	
,,	Nude Man Reclining		$14\frac{1}{2} \times 18\frac{1}{2}$	Dec. 17		_		8 0	
,,	Study of a Woman	_		. ,, `				16 o	
1)	Cottage with Mill		$11\frac{1}{2} \times 16$,,				10 12	
,,	The Flower Girl Apollo and Daphne	1 1 11	_	Herzog				6 8	
1903.	Venus with Cupids	red chalk	14 × 12	Paris, Feb. 23	•			24 10	0
,,	and Doves	w.	oval	Page Turner		_		26 5	0
**	Venus and Cupid	crayon	_	Paris, May 9		+-		0 001	
11	A Group of Cupids	_		Paris, Dec. 15				56 o	
1904.	Heads of Children The Predication	p. blk.and wte.ch.	_	Marne Paris, May 26				250 O	
,,	Young Woman	s.	_	,, ,,		-		52 o 160 o	_
,,	Pastoral	blk. and wte. ch.		,, ,,		_		68 o	_
11	Young Chinese Girl		_	,, ,, ,,		_		· 112 0	0
11	Young Chinese Girl	w. and pastel	_	Davis Dos 26		_		74 0	
,, 1905.	Nymph and Cupid The Reader	crayon		Paris, Dec. 16 Paris, Feb. 19			• • • •	204 0	
1905.	Pastoral	_		1 4115, 1 60. 19		_		40 O 32 I5	
	A Bather	_		M. Beurdeley				84 0	
11	Pastoral	_	_	,, ,, ,,		-		80 o	
• • • • • • • • • • • • • • • • • • • •	Flora and Zephyr	_	_	19 11 "	•			66 o	О
,,	Portrait of Alexandrine de 'Etiolles	_	$12\frac{1}{2} \times 7\frac{3}{4}$., ,,		_		60 о	o
,,	Venus and Adonis	_		1) 1)				464 0	
,,	Bust of a Young Girl	-	$7\frac{3}{4} \times 6$,, ,,		-		68 o	
,,	The Assumption	_	_	11 11 11				42 O	o
2)	Bath of Danæ		_			_		49 0	
11	Hercules and Antæus The Adoration of the			11 ,,			L	48 0	O
"	Shepherds	_	_	,, ,, ,,				60 o	a
				,,					_

Year.	Title.	Method.	Size and Shape	. Sale.	Remarks.	Price.	
rear.	Title.	memou.	Dizo una biapo			£ s.	d.
1905.	The Well	_	-~	M. Beurdeley		124 0	
-905.	Shepherdess seated	ch.	_	Paris, Dec. 13		108 0	
,,	Quos Ego	ch.		,, ,,		<i>5</i> 6 10	
19 0 6.	Venus	ch.	14×10^{3}	Bowyer	_	105 0	
- ,,	Nude woman sleeping		· —	Paris, Mch. 29	_	104 0	
,,	Nymph and Cupid		_	1, ,,		226 O	
,,	Venus sleeping			,, ,,		164 0	
11	The Young Flower Girl	ch.		,, Мау 16.		8o o	0
,,	The departure for					_	
,,	Market		_	1, 1,	_	8o o	0
,,	Ladies and Children		_	,, May 4		86 o	0
**	Ladies and Children	_		,, ,,	-	120 0	
,,	Blindman's Buff	p.	19 × 15	London, May 7		2 9 8	0
1907.	Cupid on a cloud	<u>-</u>	_	Muhlbacher		240 0	0
-9-1.	Cupids	red ch	. $14 \times 17\frac{1}{2}$	London, May 27	-		0
",	Young girl			Sedelmeyer	_		0
"	La Bergère au Cœur	crayon		Paris, Nov. 25		408 o	0

ABBREVIATIONS.

p.—pastel. blk. and wte. ch.—black and white chalk. s.—sanguine. g.—grisaille. col. ch.—coloured chalk. ch.—chalk. b.—bistre. w.—watercolour.

Note:—A certain section of this list is based on the list of Boucher sale prices in Dr. Mireur's "Dictionnaire des Ventes d'art."—W.G.M.



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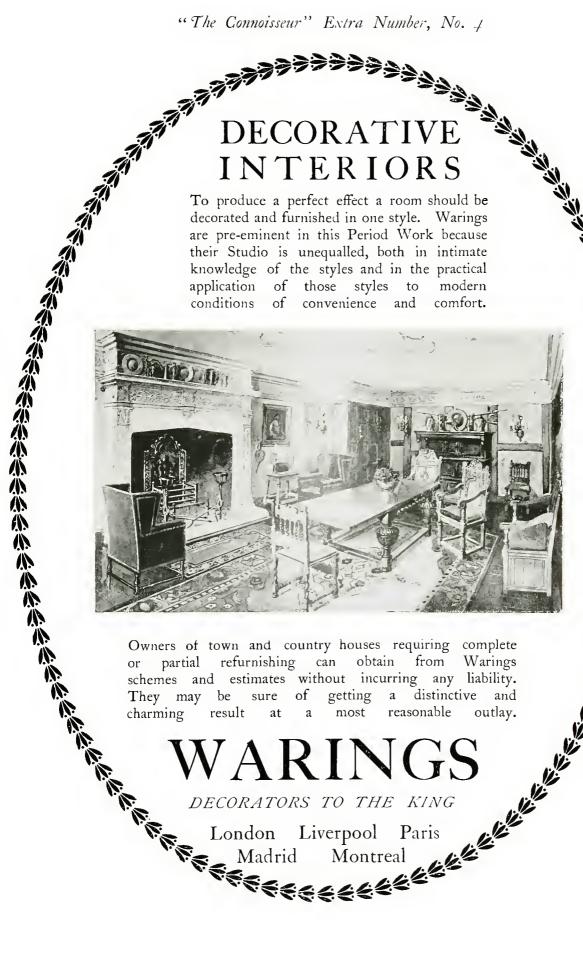
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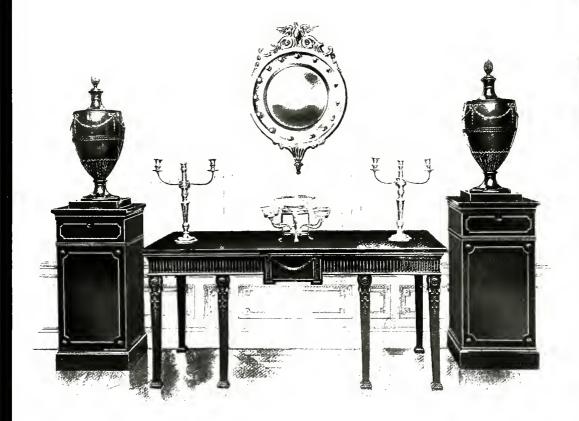
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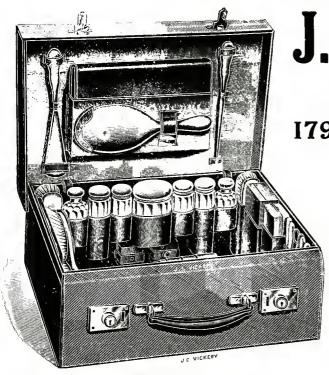
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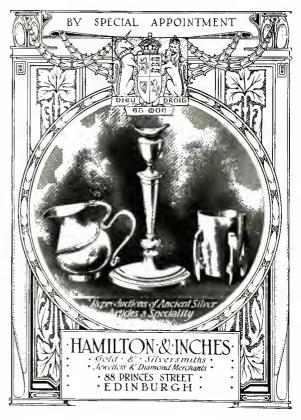
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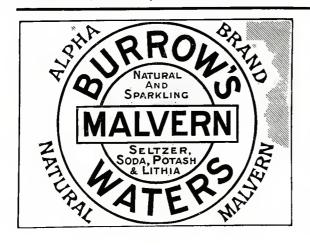
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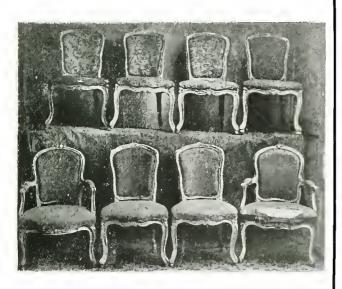
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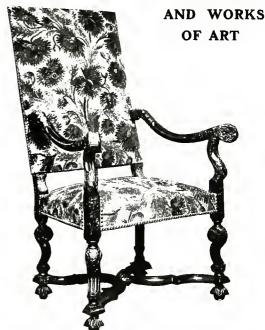
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